

No. 2159.

LONDON, SATURDAY, JUNE 5, 1858.

Price Fourpence.
Stamped Edition, Fivepence.

ROYAL ACADEMY OF ARTS, TRAFALGAR SQUARE.—THE EXHIBITION OF THE ROYAL ACADEMY is now OPEN. Admission (from Eight till Seven o'clock) One Shilling Catalogue One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Sec.

BRITISH INSTITUTION, Pall Mall.—The GALLERY with a Collection of PICTURES by ANCIENT MASTERS and deceased BRITISH ARTISTS, will open MONDAY, June 7th, and continue OPEN daily from Ten to Six. Admission 1s. Catalogue 6d.

GEORGE NICOL, Secretary.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS.—Incorporated by Royal Charter. The THIRTY-FIFTH ANNUAL EXHIBITION of this Society is now open from Nine a.m. until Dusk. Admission, 1s. Suffolk Street, Pall Mall East. ALFRED CLINT, Secretary.

MR. BENEDICT'S ANNUAL MORNING CONCERT, under the immediate Patronage of Her Most Gracious Majesty

THE QUEEN.

His Royal Highness the Prince Consort, Her Royal Highness the Duchess of Kent, and Her Royal Highness the Duchess of Cambridge, will take place at HER MAJESTY'S THEATRE, on MONDAY, June 21st, on the same grand scale of former years. Particulars and Tickets may be had at Mr. Benedict's residence, 3, Manchester Square, and at the principal Libraries and Music Warehouses.

HER MAJESTY'S THEATRE.—TITENS, ALBONI, ORTOLANI, PICCOLIOMINI, GIULINI, RENFVANTO, VIALETTI, CASTELLI, ALDIGHIERI, and BELLETTI.

MONDAY, next JUNE 7th.—GRAND MORNING PERFORMANCE, will be repeated Mozart's chef-d'œuvre.

DON GIOVANNI.

Donna Anna Mlle. Titens.
Donna Elvira Mlle. Ortolani.
Zerlina Mlle. Piccolomini.
Don Giovanni Mlle. Renfanto.
Masetto Sig. Aldighieri.
Il Commendatore Sig. Vialletti.
Leporello Sig. Belletti.
Don Osvaldo Sig. Giulini.

To conclude with the admired Divertissement, "La Reine des Songes," with Mlle. Marie Taglioni.

TUESDAY next, JUNE 8th, will be produced, for the first time, Verdi's opera LUISA MILLER, by Mlle. Piccolomini, and Mlle. Albert, Sig. Giulini, Vialletti, Castelli, and Renfanto.
THURSDAY next, JUNE 10th, will be repeated, for the second time, LUISA MILLER, for the Benefit of Mlle. Piccolomini.
Applications to be made at the Box Office.

MR. CHARLES DICKENS will Read his 'CHRISTMAS CAROL' on WEDNESDAY AFTERNOON, JUNE 9, at Three o'clock, and the story of 'LITTLE DOBBY' on THURSDAY EVENING, JUNE 10th, at Eight o'clock, at ST. MARTIN'S HALL.

Each Reading will last two hours.
Stalls (numbered and reserved), 5s.; Area and Galleries, 2s. 6d.; Unreserved Seats, 1s. Tickets to be had at Messrs. Chapman and Hall, Publishers, 193, Piccadilly; and at St. Martin's Hall, Long Acre.

GRAND FETE AT THE CHISWICK GARDENS.
On WEDNESDAY, JUNE 9—Tickets 5s. each.
On THURSDAY, JUNE 10—Tickets 2s. 6d. each.

At the Libraries, Music Shops, and principal Nurseries and Seedmen, and at St. Regent Street.

THE GROUNDS OF CHISWICK HOUSE, will, by the kind permission of the Earl of Carlisle, be OPENED to the Visitors to the Horticultural Society's Exhibition, on WEDNESDAY and THURSDAY next.

HEATING APPARATUS AT CHISWICK.—A Lecture on the Boilers and other contrivances exhibited at the Horticultural Society's Great Meeting, will be delivered by Dr. AINSWORTH, in the Chiswick Garden, on FRIDAY next, at Three p.m. Admission by Ticket, 1s. each.

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That the Annual Examination for MATRICULATION in this University will commence on MONDAY, the 8th of JULY.
The certificate of age must be transmitted to the Registrar fourteen days before the Examination begins.
By order of the Senate,
W. R. CARPENTER, M.D., Registrar.
Burlington House, May 27, 1858.

PHOTOGRAPHIC SOCIETY.—THE FIFTH ANNUAL EXHIBITION OF PHOTOGRAPHS, STEREOSCOPIC VIEWS, &c., is now open at No. 1, New Coventry Street, Piccadilly. Daily from 10 till 6, admission 1s. Evenings from 7 till 10; admission 6d.

ARUNDEL SOCIETY.—PUBLICATIONS OF 1856.—NOW READY.

1. A Chronological View of the Interior of the Arena Chapel, Padua, in 1306.
2. Two Wood Engravings, after Frescoes, by Giotto, in the same chapel.
3. A Chronological View of the "Martyrdom of St. Sebastian," a Fresco, by Pietro Perugino, at Pantheon.
4. Five Outlines, from Drawings of the principal Heads in the "Martyrdom of Saint Sebastian."
5. An Account of Perugino's Fresco of the "Martyrdom of Saint Sebastian," by A. H. Layard, Esq.

On payment of the Subscription (One Guinea) for 1856, old or new Members, indiscriminately, are entitled to the above-named Publications, so long as Copies remain in hand. Specimens of these Publications are on view at Messrs. COLNAGHI and CO.'s, 13 and 14, Pall Mall East; and Messrs. GRAYES and CO.'s, 6, Pall Mall East.
44, Old Bond Street, JOHN NORTON, Secretary.
1st May, 1858.

THE LATE DR. BLISS'S IMPORTANT AND SELECT COLLECTION OF ENGRAVINGS.

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington Street, Strand, on SATURDAY, June 13th, at One precisely, by the express direction of the deceased, the select and important COLLECTION OF ENGRAVINGS formed by the late Rev. Philip Bliss, D.C.L., Principal of St. Mary's Hall, Oxford, &c., comprising specimens of some of the most eminent masters of the different schools, including Marc, Antonio, Andrea Mantegna, A. Durer, Lucas Van Leyden, W. Holiar, Pierre Ruport, Count Siegen, Rembrandt, Berghem, Potter, &c., particularly a remarkably fine set of the Apocalypse, by J. Duvel, with the letter-press, presumed to be unique in this country; interesting Topographical Prints connected with Oxford and London; rare English Portraits, curious early Woodcuts, &c.; also a few Paintings and Drawings, including The Procession to the City, by Hogarth; two choice examples by Hunt; a charming picture by Wilson.

May be viewed two days previous, and Catalogue had on receipt of four stamps.

VERY VALUABLE AND RARE BOOKS FROM THE LIBRARY OF A DIGNITARY OF THE CHURCH.

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington Street, Strand, on FRIDAY, June 25th, and following days, some very valuable and rare BOOKS, from the Library of a Dignitary of the Church, comprising some of the rarest Latin and English Versions of the Holy Scriptures, including the first edition of the Bible, here printed at the University of Oxford, and fifteen following dates, from the years 1450 and 1455, known as the Massine Bible. Among the English versions will be found the first edition of the Coverdale Bible, printed at Zurich, 1535; one of the rarest English Testaments and Liturgical Works; rare Works relating to Ireland. Further particulars of this important Sale will be duly given.

SIXTEEN DAYS' SALE OF THE FIRST PORTION OF THE VALUABLE LIBRARY OF THE LATE REV. DR. BLISS.

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington Street, Strand, on MONDAY, June 21st, and following days, at One o'clock precisely, by the express direction of the deceased, the FIRST PORTION of the extensive, interesting, and valuable LIBRARY, formed by the late Rev. PHILIP BLISS, D.C.L., Principal of St. Mary's Hall, Oxford, containing a very complete collection of works written by Graduates of the University of Oxford, and including Tracts, early English Poetry, History, Geography, Bibliography, and Miscellaneous Literature of the rarest class, many of the volumes enriched with the Autograph Letters and Inscriptions of the Authors themselves.

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THE FIRST PORTION OF THE VERY CHOICE AND VALUABLE COLLECTION OF ENGRAVINGS, THE PROPERTY OF THE REV. H. WELLSLEY, D.D., PRINCIPAL OF NEW INN HALL, OXFORD, COMPRISING THE WORKS OF MARC ANTONIO AND HIS SCHOOL.

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will SELL by AUCTION, at their House, 3, Wellington Street, Strand, on TUESDAY, June 29, and three following days, at One precisely, the choice and valuable COLLECTION OF ENGRAVINGS, the property of the Rev. H. WELLSLEY, D.D., Principal of New Inn Hall, Oxford. Part I, consisting of a splendid series of the Works of Marc Antonio and his School, described in the 14th and 15th vols. of Barthelemy's 'Peinture-Gravure,' comprising many unique and rare pieces, undescribed variations and specimens of matchless quality, both as to impression and condition, selected from the Desires, by him, and other celebrated Collectors.

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THE CELEBRATED AND WELL-KNOWN COLLECTION OF ANTIQUITIES, FORMED BY THE LATE DISTINGUISHED COLLECTOR OF ART, B. HERTZ, NOW THE PROPERTY OF JOSEPH MAYER, ESQ.

MESSRS. S. LEIGH SOTHEBY AND JOHN WILKINSON, Auctioneers of Literary Property and Works illustrative of the Fine Arts, have been favoured with instructions from that eminent Amateur and Patron of Art, JOSEPH MAYER, Esq. of Liverpool, to announce that during the month of JULY they will SELL by PUBLIC AUCTION, at their House, Wellington Street, Strand, the entire and very important COLLECTION OF ANTIQUITIES, the property of the late B. HERTZ, D.D., Principal of New Inn Hall, Oxford. Part I, consisting of a splendid series of the Works of Marc Antonio and his School, described in the 14th and 15th vols. of Barthelemy's 'Peinture-Gravure,' comprising many unique and rare pieces, undescribed variations and specimens of matchless quality, both as to impression and condition, selected from the Desires, by him, and other celebrated Collectors.

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PAUL MALL.—MODERN PICTURES OF FINE QUALITY.

MESSRS. FOSTER are directed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, June 9th, at One precisely, a capital COLLECTION OF ENGLISH PICTURES, by the most eminent Artists, part by direction of the Executors of HENRY HARGREAVE, Esq., besides several small collections from private sources. Among them will be found several beautiful examples of Sidney Cooper, A.R.A.; a grand Landscape, with Abraham and Isaac proceeding to the Sacrifice, by James T. Linnell; a pair of celebrated engraved works, The First and Second Class, by A. Solomon; View of Rhil, by David Cox, one of his finest works in oils; Lear and Cordelia, by T. Urwin, R.A.; Green Shades, a beautiful work by W. R. R. R.A.; Sheep-washing, by J. Ward, R.A.; Summer Troughs, a charming work, by J. Sans; Lear and the Fool, by W. Dyce, R.A.; and other excellent examples by

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PALL MALL.—WATER-COLOUR DRAWINGS BY THE MOST POPULAR MASTERS.

MESSRS. FOSTER will SELL by AUCTION, at the Gallery, 54, Pall Mall, on THURSDAY, 10th June, at One precisely, a charming COLLECTION OF WATER-COLOUR DRAWINGS, from several private sources, part by order of executors; forming a very beautiful ensemble of talent, which the following array of names abundantly attests:—

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DRAWINGS BY BIRKET FOSTER.

MESSRS. FOSTER are directed by the Executors of the late Mr. BOGUE to SELL by AUCTION, at the Gallery, 54, Pall Mall, on FRIDAY, June 11, FORTY DRAWINGS of VIEW, on the RHINE, by that distinguished artist, Mr. ERIC FOSTER, made expressly for the late Mr. Bogue, for his illustrated works, and engraved in the best style by Messrs. Brandard, Brandshaw, Capon, Prior, Roberts, Willmore. These charming Drawings will be sold separately, and are vivid and truthful transcripts of the lovely scenery of the Rhine; 20 Proof Engravings of each on India paper are given to the purchaser, and will be handed to the purchaser of the Drawings. On view three days prior, when Catalogue may be had at the Gallery, 54, Pall Mall.

PALL MALL.—VALUABLE COLLECTION OF MODERN PAINTINGS OF THE HIGHEST CLASS.

MESSRS. FOSTER are instructed to SELL by AUCTION, at the Gallery, 54, Pall Mall, on WEDNESDAY, June 21, at One precisely, a valuable ASSEMBLAGE of MODERN PAINTINGS, formed by a gentleman in the North of England, comprising fine specimens of

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MESSRS. FOSTER will SELL by AUCTION, at the Gallery, 54, Pall Mall, on FRIDAY next, 11th June, the small but choice COLLECTION of DRAWINGS, including Works by the great Italian Masters and others, Four Italian Pictures by L. Caracci, Guido, Correggio, and Cigoli; and a Portrait of Queen Elizabeth, by Jannet; after which will be sold a Series of Topographical Drawings by J. N. W. Turner in his early period. On view two days previously.

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LIST OF PHOTO-STEREOGRAPHS.

1. Culminating Point of the Peak of Teneriffe, 12,198 feet high, showing the Interior of the Terminal Crater of the Mountain.—2. Volcanic "Blowing-cone" in Orotava, on the Northern Coast of Teneriffe.—3. Peak of Teneriffe from Orotava, on the Northern Coast.—4. Tent Scene on Mount Guajara, 8,903 feet high.—5. Sheep-shanks Telescope, first erected on Mount Guajara, the Peak of Teneriffe in the distance.—6. Cliff and Floor of the Great Crater, eight miles in diameter, and 7,000 feet above the sea, under Mount Guajara.—7. Second Mate of Yacht observing Radiation Thermometers on Mount Guajara.—8. Trachyte Blocks on Guajara.—9. Masses of Lava Slag at Alta Vista.—10. Specimen of the

Malpais of Black Lava, near Alta Vista.—11. Close View of Alta Vista Observing-station from the East, altitude 10,702 feet.—12. Alta Vista Observatory, from the Northern Lava-Ridge.—13. Entrance to the Ice Cavern in the Malpais of the Peak of Teneriffe, at the height of 11,040 feet.—14. *Euphorbia Canariensis* on the Seacoast of Orotava.—15. Young Dragon-trees and Date-palm in a Cactus Garden near Orotava.—16.—Young Dragon-trees (*Dracena Draco*) near Orotava.—17. Dragon-tree Walk at a Palazzo near Orotava.—18. Cochineal Gatherers at Orotava.—19. The "Great Dragon-tree" at the Villa de Orotava.—20. Trunk of the Great Dragon-tree.

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The History of Herodotus. A New English Version. Edited with copious Notes and Appendices illustrating the History and Geography of Herodotus, from the most Recent Sources of Information. By George Rawlinson, M.A., assisted by Col. Sir Henry Rawlinson, K.C.B., and Sir J. G. Wilkinson, F.R.S. 4 Vols. Vol. II. Murray.

THE second volume of this great work more than redeems the promise of the preceding volume. Egypt and Persia succeed to Babylon and Assyria, in the order which it has seemed fit to the old historian to follow; and the discoveries of recent years in monuments and inscriptions are made to pour a flood of light upon his venerable pages. The charm, which in a special degree attaches to the second book of Herodotus from the record of personal observations which it contains, is heightened by the extraordinary sources of illustration within our reach from the Egyptian paintings; and that very nation, amongst whom civilization was most anciently developed, and was carried to the highest point, is thus brought most closely under our inspection. From the collision which so frequently occurs between the statements of Herodotus and the records of the monuments, the greatest aids to knowledge may be derived; and, whilst they prove abundantly the sincerity of the historian's attempts to discover the truth, they gauge, at the same time, the power of his faculties in reaching it. They show where he has been innocently misled by design of the priests, by the ignorance of natives, or by the legends which the Greek *ciceroni* in Egypt recited in pursuit of their calling, even in cases where the suspicions of the auditor have not been roused. We learn the degree of exactness at which his investigations stopped short, and what were the resources of previous knowledge which gave him the means of judging what he saw and heard. The estimate which posterity will form of the integrity of Herodotus will remain the same, whilst that of his credulity possibly will be lessened, when it is found that many of his most fabulous stories have a substratum of truth hitherto unsuspected, but which gradually becomes revealed as our knowledge of the ancient Eastern world increases.

To this portion of the inquiry Sir Gardner Wilkinson's contributions are quite invaluable. His notes are marked by a degree of information, a fertility of illustration, and a decision of judgment which are as gratifying as they are instructive; whilst the historical treatises, appended to this as to the former volume, contain perhaps more learning, but far less real knowledge. They show the transitional state of the whole subject, and are for the most part only records of an existing degree of proficiency which will speedily be swept away by new waves of historic discovery.

To this volume Col. Sir Henry Rawlinson appears to have contributed nothing directly, though results of his readings of Persian and Babylonian monuments are given by Mr. George Rawlinson, the translator and editor, upon whom the largest share of the compilation in this instance has fallen. Some of the more interesting results of Sir G. Wilkinson's criticism of the text of the second book are the following.

Herodotus, in the fifth chapter of Book II., 'Euterpe' states, as the result of common observation, that the Egypt to which the Greeks

sailed—that part of Egypt, namely, which was accessible by sea—was an acquired land for the Egyptians, the gift of the river. This is an opinion which few moderns would at first sight think erroneous; but, to a certain extent, the conclusion of Herodotus was wrong; and the true state of the case may be gathered from the following circumstances:—

"Though the depth of the soil has greatly increased, and is still increasing, in various ratios in different parts of the valley, the first deposit did not take place after man existed in Egypt; and as marine productions have not been met with in boring to the depth of 40 feet in the Delta, it is evident that its soil was deposited from the very first on a space already above the level of the Mediterranean. The formation of the Delta of Egypt is not like that of some other rivers, where the land has been protruded far into the sea; on the contrary, the Nile, after pursuing its course through the alluvial soil, enters the sea at the same distance north of the Lake Moeris as it did in the age of the early kings of Egypt. The sites of the oldest cities are as near the sea-shore as when they were inhabited of old; and yet the period now elapsed since some of them were built is nearly double that between Menes and Herodotus. . . . Another great reason for the Delta not encroaching on the sea is that the land is always sinking along the north coast of Egypt (while it rises at the head of the Red Sea); and there is evidence to show that the Mediterranean has encroached, and that the Delta has lost instead of gaining, along the whole of its extent from Canopus to Pelusium."

On the not less familiar question of the rainless climate in Egypt, the annotator has the following:—

"Pomponius Mela calls Egypt 'terra expers imbrum,' and Proclus says if showers fell in Lower Egypt they were confined to that district, and heavy rain was a prodigy in the Thebaid. Herodotus indeed affirms that rain at Thebes portended some great calamity, and the conquest of Egypt by the Persians was thought to have been foretold by this unusual phenomenon at that place. In Upper Egypt showers only occur about five or six times in the year, but every fifteen or twenty years heavy rain falls there, which will account for the deep ravines cut in the valleys of the Theban hills, about the Tombs of the Kings; in Lower Egypt rain is more frequent; and in Alexandria it is as abundant in winter as in the south of Europe. These ravines, and the precautions taken to protect the roofs of the temples at Thebes against rain, show that it fell there of old as now; but a continuation of heavy rain in Upper Egypt, or even at Cairo, for two or three days would be considered a great wonder, and would cause many houses to fall down, as in 1823. (Cp. Exod. ix. 18, where the hailstorm is not said to have been the only one, but such as was unlike any before it in Egypt.) The Eastern desert, between the Nile and the Red Sea, where the mountains are higher, is frequently visited by heavy rain and thunderstorms in the winter, though the climate is drier than the valley of the Nile; and every four or five years the torrents run down to the Red Sea on one side and to the Nile on the other. In less than a month's time after this the beds of those torrents are covered with green herbs and numerous small flowers, and the Arabs take their flocks to graze there till the Khamseen winds and the hot sun of May have dried them up, and nothing remains except a few acacia-trees and the usual hardy shrubs of those arid districts. There are scarcely any springs in the valley of the Nile, and the few found there are probably caused by the filtration of the Nile-water through the soil."

The accounts of Egyptian agriculture given by Herodotus, that the plough is dispensed with, and the wet ground, after the inundation, merely sown with corn, which is trodden in by

the feet of swine, is partially borne out by the experience of modern times, especially in the hollows away from the river where the land is lowest; but the ancient paintings have abundant examples of the almost universal use of the plough. Herodotus, in this instance, as in some others, allowed the exceptional instance to stand for the rule.

Those curious passages in the historian which relate to the great phenomenon of the inundation are an abundant source of illustration, and some curious circumstances appear which show how the speculations which Herodotus mentions, were arrived at. The first explanation which the historian records, but which he cannot accept, is the blowing of the Etesian winds. Here Sir G. Wilkinson observes that the annual north-west winds, which blow from the Mediterranean during the inundation, are certainly not the cause of the river's rise, though they help, in a small degree, to impede its course northwards. Nor can they be said to cause the inundation by driving the clouds to Abyssinia, as the rise of the Nile begins before the rains set in, though they may add to the water by later showers. When, however, Herodotus speaks of the Etesian winds as blowing in a direction up the mouths of the Syrian as well as of the African rivers, he is shown not to be wrong, inasmuch as these winds blow from the north-west centrally, indeed from the Mediterranean towards all the dry desert lands in Syria and Arabia, as well as in Africa. The second explanation mentioned is that of Hecateus, that the Nile acts in this way because it flows from the ocean, and the ocean flows all round the earth. This Herodotus also very wisely condemns. But the source of this error is shown to be that there was another river discovered somewhere on the coast of Africa, containing crocodiles and hippopotami, and thought to be connected with the Nile. The third explanation, which Herodotus says is farthest from the truth, is the melting of snow. Although not farthest from the truth, this cause is still not the true one, for it is certain that it is not the melting of snow, but the fall of rain, which causes the rise of the Nile:—

"The tropical rains do not extend as far N. as the Dar Shegêh (Shaikêh) and the great bend of the Nile, where showers and storms only occur occasionally, generally about the beginning of the inundation, and where a whole year sometimes passes without rain. The tropical rains begin about the end of March or beginning of April on the White Nile in lat. 4° N., and both the White and Blue Niles begin to rise at Khartoom the first week in May. The climate there is then very unhealthy, even for the natives. The rain falls for many hours, but with intervals of clear weather and a strong sun, raising a vapour that causes a bad fever. The vegetation is very rapid and luxurious. That part of the valley immediately to the N. of the range of the rains is then infested with clouds of flies—a perfect plague—but they do not extend into the desert. Philostratus (Vit. Apoll. Tyan. ii. 9) says he does 'not mean to gainsay the snows of the Ethiopians, or the hills of the Catadupi;' but he evidently disbelieves the accounts given of them. The cause of the two branches rising at the same time at Khartoom is the rain that falls at no great distance from that spot. The effect of the more southerly rains is felt afterwards. Callisthenes, the pupil of Aristotle, and afterwards Agatharides and Strabo attributed the inundation to the rainy season in Ethiopia; and correctly, for it is caused by this, and not by the melting of snow."

Now the theory which Herodotus himself propounds, though mixed up with absurdities, as of the sun "being driven out of his course

by storms," &c., and though strangely misapplied from the very instance of the Nile to which it really does apply, yet blunders upon the truth in supposing that the effect of the sun in attracting moisture, or in generating the heat which raises moisture, lies at the bottom of the whole phenomenon. This subject, which seems to have exhausted his information and powers of reasoning, may be taken as a curious study.

The following description of an oasis is from a subsequent note:—

"All the cultivable spots, abounding with springs, in that desert, are called Wah; the chief of which are the Seewah, the Little Oasis, the Wah surnamed e' Dakhleh, i. e., 'the inner,' or western, and the Wahel Khargeh, 'the outer Oasis,' to the east of it, which is the Great Oasis. The others, of El Hayz, Faráfreh, and the Oases of the Blacks, in the interior, to the westward, are small, and some of them only temporarily inhabited; but those above mentioned are productive, and abound in palms, fruit-trees, rice, barley, and various productions. They are not, as often supposed, cultivated spots in the midst of an endless level tract of sand, but abrupt depressions in the high table-land, portions of which are irrigated by running streams, and, being surrounded by cliffs more or less precipitous, are in appearance not unlike a portion of the valley of the Nile, with its palm-trees, villages, and gardens, transported to the desert, without its river, and bordered by a sandy plain reaching to the hills that surround it, in which stunted tamarisk bushes, coarse grasses, and desert plants struggle to keep themselves above the drifted sand that collects around them."

Most of the subjects alluded to in the chapters that follow, as the dresses of the priests, the manners of the women, the sacrifices and the endless usage of ceremonial observances connected with religion, are illustrated by abundance of drawings from the Egyptian paintings still extant; and the elements of their creed are thus summed up by the annotator:—

"Herodotus is quite correct in saying the Egyptians paid no divine honour to heroes. . . . No Egyptian god was supposed to have lived on earth as a mere man afterwards deified; and the tradition of Osiris having lived on earth implied that he was a manifestation or *Avatar* of the Deity—not a real being, but the abstract idea of goodness (like the Indian Boodha). The religion of the Egyptians was the worship of the Deity in all his attributes, and in those things which were thought to partake of his essence; but they did not transfer a mortal man to his place, though they allowed a king to pay divine honours to a deceased predecessor, or even to himself, his human doing homage to his divine nature. The divine being was like the *Divus Imperator* of the Romans; and a respect was felt for him when good, which made them sacrifice all their dearest interests for his service: he was far above all mortals, as the head of the religion and the state; and his funeral was celebrated with unusual ceremonies. (Diodor. i. 71, 72.) But this was not divine worship. They did however commit the error of assigning to emblems a degree of veneration, as representatives of deities, which led to gross superstition, as types and relics have often done; and though the Moslems forbid all 'partnership' with the Deity in adoration, even they cannot always prevent a bigoted veneration for a saint, or for the supposed footstep of 'the Prophet.'"

The following comments upon the old stories about ichneumons and crocodiles, which are the delight of schoolboys, may, perhaps, be added:—

"The *viverra* ichneumon is still very common in Egypt, particularly on the western bank, from the modern Geezeh to the Fyôom. It was supposed to be sacred to Lucina and Latona. Hera-

cleopolis was the city where it was principally honoured; and its hostility to the crocodile, in destroying its eggs, was the cause of the ill-will that subsisted between the Heracleopolites and the people of the neighbouring nome of Crocodilopolis (the modern Fyôom). Its habit of destroying eggs is well known, and this is frequently represented in the paintings of Thebes, Beni Hassan, and Sakkara. It is now called *nims*, or *Got*, i. e., (*Kot*) *Pharaon*, "Pharaoh's cat," probably from the reverence it formerly received in Egypt. This was from its hostility to cats; and above all, for its antipathy to serpents, which it certainly has a remarkable facility of destroying. Elian, and other ancient writers, have overloaded the truth with so many idle tales, that the feats of the ichneumon appear altogether fabulous; the destruction of the crocodile's eggs having been converted into a direct attack on the crocodile itself, and a cuirass of mud against a snake having been thought necessary to account for what is really done by its extreme quickness."

"If the crocodile rarely comes out of the river in the cold weather, because it finds the water warmer than the external air at that season, there is no reason to believe it remains torpid all that time, though, like all the lizard tribe, it can exist a long time without eating, and I have known them live in a house for three months without food, sleeping most of the time; indeed, when the weather is warm, even in winter, it frequently comes out of the water to bask on the sand-banks, and there during the great heats of summer it sleeps with its mouth wide open towards the wind. In Herodotus' time crocodiles frequented the lower part of the Nile more than at present, and may have remained longer under water in that latitude. . . . Their eggs, as Herodotus says, are laid in the sand often under the bank, and hatched by the heat of the sun; and the great disparity between the animal when full-grown, and its original size in the egg is remarkable, since the latter only measures three inches in length and two inches in breadth (or diameter), being less than that of the goose, which measures 3½ by 2½. The two ends are exactly alike. When formed, the young crocodile lies within with its tail turned round to its head; and when full-grown it becomes nearly seventy times longer than the egg, the crocodile of Egypt attaining to the size of 20 to 22 feet. . . . Its small eyes are long, which makes Herodotus compare them to those of a pig, and they are covered by a thin pellucid (nictitating) membrane, mentioned by Plutarch (De Is. s. 75), which passes over them from the outer corner, and continues there while it sleeps. It is perfectly true that it has no tongue, and the throat is closed by a thick membrane which is only opened when it swallows; but the story of its moving its upper jaw is owing to its throwing up its whole head when it seizes its prey, at the same that it really moves its head downwards. The strength of its skin, particularly on the back, where it is covered with scales, has made it useful for shields (as Pliny says of the hippopotamus, 'Tergoris ad scuta galeasque impenetrabilis'), which are still made of it in Ethiopia. Though the scales serve to indicate the two species known in the Nile, they differ very little in their position; and the black and green colour of the two crocodiles is a more evident distinction. The notion of this animal, which catches fish, not being able to see under water, is contrary to all reason, as is the annoyance to which Herodotus supposes it subject, of having its mouth invaded by leeches. The story of the friendly offices of the Trochilus appears to be derived from that bird's uttering a shrill note as it flies away on the approach of man, and (quite unintentionally) warning the crocodile of danger. In its range of long tusks the two ends of the lower jaw pass through corresponding holes in the upper jaw, near the nose, when the mouth is closed. These are formed by the teeth growing long, there being as yet no such holes while the animal is young."

For the modern modes of catching the crocodile, which are not unlike that so humorously recorded by Herodotus, and an account of the hippopotamus, we must refer to the volume. But here is a passage relative to the classic romance of Cleopatra which we cannot resist extracting:—

"If Cleopatra's death had been caused by any serpent, the small viper would rather have been chosen than the large asp; but the story is disproved by her having decked herself in 'the royal ornaments,' and being found dead 'without any mark of suspicion of poison on her body.' Death from a serpent's bite could not have been mistaken; and her vanity would not have allowed her to choose one which would have disgraced her in so frightful a manner. Other poisons were well understood and easy of access, and no boy would have ventured to carry an asp in a basket of figs, some of which he even offered to the guards as he passed, and Plutarch (Vit. Anton.) shows that the story of the asp was doubted. Nor is the statue carried in Augustus' triumph, which had an asp upon it, any proof of his belief in it, since that snake was the emblem of Egyptian royalty: the statue (or the crown) of Cleopatra could not have been without one, and this was probably the origin of the whole story."

From these and similar disquisitions on the winged serpents yearly consumed by the ibises, and supposed to be a legend made up of the existence of locusts and the fact of a *Draco volans*, as described by Linnaeus—on the phoenix—on the two different sorts of ibis and the three kinds of poisonous serpents—on beer and wine, where the strange opinion of Aristotle is remembered, that "men drunk with wine lie on their faces, but those with beer on their backs,"—we are led to the food, cooking, dress, divination, embalming, funerals, medicine, pastimes, and navigation of the Egyptians. Each subject is illustrated by the annotator's experience of modern manners, and by the introduction of woodcuts from the existing paintings, and a perfect panorama of the past is thus exhibited to the reader. Herodotus now proceeds to mention what he was told of the history of Egypt, and we have the researches of modern discovery brought to fill up the *lacuna*, and correct the errors of the text. A short account of the building and dimensions of the Pyramids is interposed in the reigns of Cheops, Chephrenes, and Mycerinus; and, indeed, most of the important notices afterwards relate to the monuments of subsequent kings. Amongst these, the account of the labyrinth, of the various kinds of sphinxes, the religious doctrine respecting Osiris, the various classes of society, and divisions of land into names or cantons, are the most original. An important error of Mr. Blakesley, who supposes that the fleet with which Amasis took Cyprus, must have been an auxiliary force, whereas Egypt was already, and continued long after to be, a naval power, is corrected at the close of this book.

Eight chapters are appended on the following subjects:—the Egyptian discovery of the true solar year; the Egyptian use of the names of the twelve gods, afterwards borrowed by the Greeks; the measurement of the Nile; the various kinds of Egyptian writing; gymnastic contests; the origin of geometry; and an historical notice of Egypt—full of the most recent and valuable matter. They are all by Sir G. Wilkinson. In the treatise on the various kinds of writing, for instance, the elements of a grammar of hieroglyphics are presented, in a comparison with the hieratic and demotic styles. The most valuable contribution, however, is probably the last, which is an attempt

to construct the outlines of a history of Egypt chiefly from monuments and inscriptions.

The third book, 'Thalia,' with four similar appendices, closes this volume. They are chiefly interesting as containing those references to the site or ruins of Babylon, which were promised in the preceding part. There is one drawback, however, to the value of these dissertations,—it is, that the results of a survey which has for some time since been conducted by Captain Jones, on behalf of the British government, are not yet made public. He has been engaged for some years on an elaborate investigation of the whole region round Babylon, at the same time that M. Oppert, a Frenchman, is bringing out a work descriptive of the French expedition in Mesopotamia. Part of these researches appear to have been published; and at the close of this volume is a copy of a restoration, by M. Oppert, of the site of Babylon, founded upon recent investigations. He believes he has detected traces of the great walls of the city, which have so long escaped observation, and finds that the river passed through a square area bounded by two enormous circuits, the side of one of which was 480 stadia (96,000 yards = 54 miles), and of the other, 360 (72,000 yards = 40 miles), in a diagonal direction from angle to angle, instead of through the middle of the north and south walls. This vast area includes not only Babil, the Kasr, and other neighbouring mounds, but even (within the outer circuit) the remote Birs-Nimrud, which is nine or ten miles from the true Babylon. No letter-press as yet accompanies this chart; but these unheard-of dimensions require some explanations. In the appendices also are contained a copy of the standard inscription of Nebuchadnezzar, recording his works at Babylon, and the great inscription of Darius at Behistun, with translations.

There is finally the translation of the text, of which we have already (*ante*, p. 197) given an opinion; and this volume has certainly not led us to take a different view. We find in it the same defects as before of crudeness, awkwardness, and want of idiomatic unity. It is often free where it should be close; and when it relaxes its hold on the original, it generally does so for the worse. For instance, in chap. ii., the word "primitive," as applied to "race," is at least doubtful; it should be "primeval." "The Egyptians," says the translator, "have been of opinion that while they surpass all other nations, the Phrygians surpass them in antiquity." This, as it stands, conveys, like so many of Mr. Rawlinson's sentences, an ambiguous meaning. The other and true meaning might, however, be indicated by a comma after "them." In chap. iv. we notice the phrase, "the Nile acts so strangely, because it flows from the ocean," &c. The original has nothing about the Nile acting "strangely." At chap. lvi. we read an account of the cats in Egypt perishing whenever a fire occurs. The translator says—"The inhabitants allow the fire to rage as it pleases, while they stand about at intervals and watch these animals." Every reader supposes that "watch" means "observe," or "take notice of." But what Herodotus means, and Mr. Rawlinson also, we suppose, is, "keep guard over," "try to protect." This sense, however, is entirely lost, and the English rendered obscure. The translator speaks of a certain courtesan being "lashed" by Sappho in her poetry. The original means "taunted," or, perhaps, "reviled;" but "lashed" is utterly spasmodic and absurd as applied to Sappho's muse. At

verse 143 he says "the words *Piromis* may be rendered 'gentleman.'" And what does the reader suppose is the original?—καλὸς κύριος. Undoubtedly there may be some imperfect analogy between the relative validity of these phrases in Greek and English society,—one being philosophical, the other social; but is this translation? These are the specimens of the sort of verbal claptrap which astonishes a lecture-room, or startles a drowsy pupil, but should never appear in print. Then we have affected expressions like the following:—"Tricking me out with gauds," p. 396; "It is scant gain, this obstinacy," p. 447; "Danger will threaten," for "threaten," p. 451, and many others, which interrupt the reader's attention, and ruin the effect of the version as an accomplished piece of writing. More distressing than all, however, is the assumption of superiority to his author, which the translator sometimes affects; anything might pass but this, which seems to tell the reader, that to translate Herodotus is something quite below his calibre. There never was a greater mistake;—to render the father of history aright would tax the powers of a Montaigne or a Goldsmith. But enough of this unwelcome portion of the subject;—apart from its defects, the work contains stores of interesting and valuable matter, which must place it in an elevated and lasting position, if not in the very highest rank of English classics. If it be not a highly-finished edifice, it will be an abundant mine of materials for future labourers in the same field.

Memoirs of Rachel. By Madame de B—. 2 Vols. Hurst and Blackett.

We have read the book without finding any reason why it should have been written. Biographies are usually undertaken because the writer is either full of admiration of his subject, or thinks it may furnish a useful lesson for encouragement or warning. Neither motive is apparent here. No friend of Rachel would have written this book; for it is most damaging to her memory, while, at the same time, it is too incomplete to be of any value in forming an estimate of her genius. It carries our knowledge of the woman no further than the stories which have for years past been current in the Parisian newspapers. It throws no new light whatever upon the inner life of the artist. It is neither complete as a biography nor valuable as a study of character. The writer has not felt the responsibility which attaches to any one who vouches for the details of the life of a most remarkable woman; neither has she the delicacy of analysis requisite for a judicial estimate of her genius. If the aim of Madame de B— was to enable us to judge of the woman apart from the artist, she has told too little. If she wished us to forget the woman in the artist, she has told too much. She ought to have let the subject alone, or grasped it either with a bolder or more tender hand. No life of Rachel can be complete that is so reserved upon the subject of her social relations, because it is in these that the moral life of the artist, which can never be divorced from that of the woman, is to be read. On the other hand, what sincere admirer of Rachel's genius would become the instrument of bringing together all the hateful characteristics recorded in these volumes, which must make every one turn with sick disgust from the contemplation of the woman whose genius was for many years the admiration of Europe? Whatever others might do, it is not the office of one who has bent in homage before the inspiration of the

great actress, "to drag her frailties from their dread abode." Wiser it would have been—certainly kinder—to let these rest with her in the grave. There are lives as to which silence is the only fit commentary: such a life was Rachel's.

Whatever other motives may have dictated this book, the wish to exalt Ristori at the expense of her departed rival was apparently one of them. This has been done in the worst possible taste. The personal characters of Rachel and Ristori are brought into contrast, of course to the disadvantage of Rachel; but, at the same time, with a minuteness and energy of panegyric, as respects Ristori, which savours too obviously of personal friendship. The public have nothing to do with such comparisons; they should judge artists only by their public appearances, not by their private virtues. Where all the facts of temperament, education, and circumstances cannot be known, it is not for them to say which is most to be applauded as a woman. Further to prejudice the reader against Rachel, a silly story is told of her going to see Ristori perform *Myrrha*, and giving no symptom of admiration. For this the motive of jealousy is assigned. It never seems to strike the biographer that Rachel may honestly have declined to applaud what she could not admire, and may have felt a not unworthy regret that this was what the fickle Paris public had accepted as a performance worthy to rival her own *Phédre* or *Camille*. If Rachel and Ristori could have been seen side by side, upon the same stage, as in an earlier period of her career she was pitted against Mademoiselle Maxime, who was thought for a time worthy to dispute the palm with her, the superiority of Rachel would, we believe, have been as unequivocally shown. The story is well told by Madame de B—:—

"On the 25th of October, 1841, the performance of *Marie Stuart* brought the two rivals before the public in the same play, and in characters that allowed each to vent openly all the stifled rage, indignation and hatred to which their rivalry gave rise. The foes were brought face to face, and a seemingly fair field was given them to contend for the favour of the public. The original struggle for mastery between the real personages of history could hardly have been more desperate than the modern one between these two mock queens; each put forth all the power that nature and art had given her to crush the other and secure to herself the scenic sceptre. The passions that were roused, the emotions that were excited among their partisans were, in a narrow compass, no less fierce and violent than those of the drama. In comparison with the great contest recorded in history, this in truth was a tempest in a punch-bowl; yet each competitor felt that her prospects in life, her very existence, was (*sic*) staked upon the issue.

"Every time poor Maxime appeared, one portion of the house maintained a disdainful silence,—a tacit condemnation which her own few but brave partisans retorted to the full whenever Rachel came on. Both camps anxiously awaited the decisive third act. It amply justified their solicitude. The silence that reigned throughout the house was almost oppressive. *Elizabeth*—Maxime—pale, disheartened, seeing too well the tide was against her, feeling instinctively she was doomed, knowing her incapacity to resist or escape the impending avalanche, trembled with impotent rage. Every word she uttered revealed the bitterness and grief of her burdened heart. *Marie Stuart*—Rachel—on her side, passive and motionless, accepted all the withering contumely heaped upon her; with bent head, folded arms, and steady, calm, glittering eye, she waited—waited patiently; but there was something so

appalling, so deadly in the look, that a shudder went through the audience; every one felt that the patience was that of a tiger secure of his prey, who has noted the very place where his fangs will be thrust into the quivering flesh of the victim. When at last it was her turn to speak, the very ones who had expected the explosion were thunderstruck. No pen can render the frenzied passion, the terrific vehemence, the scorching indignation, with which she poured forth her pent-up fury. Her voice, lately so weak and exhausted, strengthened by her imperious will, hurled forth anathemas that fell like sledge-hammers on the crushed Maxime, who, breathless, amazed, terrified beyond measure, gazed at her with wild eyes. The scene was magnificent, and beggars description. No one could have believed such meaning could be given to the pale, meagre, wishy-washy translation of Lebrun; no one ever suspected the strength, the fire, contained in Rachel. Her irritated self-love had developed all her resources; she had attained every perfection save one, the most prized, most valuable—tears. True tenderness, real feeling, have their source in the heart; they do not spring from self-love and irritated vanity.

"The defeat of Maxime was too complete to be denied, even by the critic who had so loudly proclaimed her superiority; but he palliated his want of judgment, and softened her fall, by alleging that the character was unsuited to her, as her chief gift was the power of expressing feeling, pathetic sentiment, and the rôle of *Elizabeth* permitted nothing of the kind. Had she acted *Marie Stuart*, and *Rachel Elizabeth*, the exit would have been different. There might certainly have been a great deal of truth in saying that, had the rôles been reversed, Maxime would have been more in her element, and Rachel still in her own; but never could the former have made the scale incline on her side when matched with such an adversary.

"Her triumph cost Mademoiselle Rachel an indisposition that prevented the repetition of this exciting scene."

As a biography, this book is a most clumsy piece of workmanship. The writer has apparently had access to some private sources of information, and, indeed, seems to have been personally acquainted with Rachel and her family. It is, however, difficult to determine what is written upon personal knowledge, and what gathered merely from newspaper gossip, and the published controversies in which Rachel was frequently engaged. Stories, notoriously false, are occasionally quoted, upon the pretext, that if not true, such was the great tragedian's character, that they might very well be true! The style of composition, too, is so various, that it is hard to believe the book to be the work of one hand. It is spun out beyond all reasonable length, the matter of one volume being expanded, most inartificially, into two. The book professes to have been written, for the most part, during Rachel's life, and by one who knew Rachel off the stage. If such were the case, we should certainly not covet the acquaintance of Madame de B—. A pleasant talent she must have for fixing all the fugitive scandal and ugly incidents in the lives of her friends. What had Rachel done to her that she sought this deadly method of revenge? The world out of Paris knew but little of the vices and the meanness of the great actress. It is miserable work to set down a long catalogue of these for every shallow fool hereafter to quote in reprobation of the actor's craft, or in evidence of the preposterous fallacy that genius and virtue rarely go hand in hand. Only "a friend of the family" can do such things.

Rachel's was a nature entirely exceptional.

In her especially were shown few of the characteristics of the class of artists to whom she belongs. Quick and warm feelings, simplicity of character, generosity in impulse and in action, abound in the members of the dramatic profession more than in, perhaps, any other class; and in the more distinguished ornaments of the stage, these qualities have been almost uniformly coupled with great refinement of culture, and habits of unwearied industry, and, in most instances, with a pure and thoroughly domestic life. In France the latter characteristic has undoubtedly been less common; but if a Clairon or a Dumesnil were frail, she erred at least from passion or affection, and not, like Rachel, from motives merely mercenary. If this book is to be believed—and we fear the picture is in the main too true—every virtue of her sex and of her class was stifled in Rachel by avarice. All the worst features of her Jewish stock were exaggerated in her. Even her pride in her art, her ambition of supremacy, were subordinate to this base passion. For its indulgence she was content to quarrel with her friends and fellow-artists, to outrage every propriety of feeling, to sacrifice character and honour, to neglect study, and even to hurry herself by over-exertion into a premature grave. Such characteristics are, we believe, totally incompatible with the highest order of histrionic genius, and those who questioned Rachel's claim to this, will find much in these volumes to confirm them in their opinion. A low moral nature will always be felt through an artist's best work, disguise it as he will; and it shone through the acting of Rachel, wherever the part was one in which the individuality of the woman came into play. It was this which made her range so limited. Attired in the antique costume, and restricted to a style of action, which masked those natural gestures which are ever eloquent of character, her hard and unsympathetic nature was for the time lost to view, and the eye was riveted by motions graceful, stately, passionate, or eager, and the ear thrilled by the rich cadences or vehement declamation of her beautiful voice. But, when her parts approached nearer to common life,—when the emotions became more complex and less dignified, the want was quickly felt. If, instead of *Cornelle* and *Racine*, Rachel had been called upon to illustrate *Shakspeare*, with all the variety of inflexion, and the progressive development of character which his plays demand in the performer, she must, we believe, have utterly failed. We in England thought too little of this, in our enthusiastic admiration of a style which to us was new and only half-understood, and we placed her on a pinnacle above our own actresses, higher than her deserts warranted. We have fallen into the same error, and less excusably, in the case of *Ristori*, an artist of powers in every way inferior. The Parisians, wiser than ourselves, found out their mistake in this respect so soon as they saw *Ristori* in *Lady Macbeth*. Rachel was too accomplished an artist, and knew the limits of her own powers too well, ever to risk her reputation by subjecting it to such a test. She was essentially a declamatory actress; she depended but little upon the emotions of the scene; she cared not at all how she was acted up to. On the contrary, she preferred to be surrounded by imbeciles who might act as a foil to her excellence. She could not listen well; she did not kindly by conflict with the other characters. Nothing more clearly indicates the actress of a grade certainly not the highest. The classical

French drama demands this power less than our own, but it *does* demand it in some degree. To excel on our stage, however, it is indispensable that the actress should possess the power of rising, naturally and continuously, through the gradations of emotion and passion, and of sustaining these after the voice has ceased to speak. But to do this in perfection something more than the accomplishment of art is necessary; and this something is a deep and sincere capability of emotion, and a moral nature which answers instinctively to the call of the nobler feelings, which constitute the materials of tragedy, and also of comedy in its higher walks. It is easy to see that Rachel, with her uninformed intellect and sordid propensities, could never have met the demands of the Shaksperian drama. Nor, seeing what she was as a woman, can we wonder that she so often failed in parts where *Mars* or *Duchenois* had succeeded, and blundered so continually in accepting others from which true taste would have led her to recoil.

Poor Rachel! It is impossible to glance at her life, even in the pages of this unfriendly biographer, without a feeling of profound pity. Sprung from the very dregs of society, the daughter of Jewish pedlars, utterly uneducated as a child, with the worst examples of sordid meanness and untamed passions, constantly before and around her in her parents and family, it is not for those who have known a more happy training to hurl reproaches at an erring sister's head. A more pitiable tragedy cannot well be devised than is presented in the career of a woman of unquestionable genius, so brilliant upon the surface, while all beneath was hollow, and grovelling, and impure. We shall not cite any of the too numerous illustrations of the meanness and selfishness in which these volumes abound. They are sure to find only too many to give them circulation. Rather let us present some glimpses of the woman in her less unlovable moods. Rachel was deeply attached to her family. To them at least she could be generous and devoted, little as they seem to have been worthy of affection. She spared neither money nor toil for them, and in this at least proved that she had—what was often doubted—a heart. In 1854, her favourite sister, *Rebecca*, was lying dangerously ill of consumption, at *Eaux Bonnes*, in the Pyrenees. Rachel was then playing twice a week in Paris, yet she underwent the fatigue of visiting her sister thrice in as many weeks:—

"An incident occurred during one of these flying trips, which proves not only the excitable nature of Rachel, but also that the visit to the Vatican had made a more permanent impression than was supposed.

"The disease, according to the wont of that treacherous malady, had appeared to take a favourable turn; the alarming symptoms had momentarily vanished, the patient was suddenly relieved. Mademoiselle Rachel, who had been a constant attendant for some days, took the opportunity to go and see Sarah, who was confined by some temporary indisposition to her own lodgings. Several friends were assembled in the room, and, exhilarated by the good news she had brought and the hopes all hastened to build on the change, Mademoiselle Rachel began to chat and laugh quite merrily. In the midst of this exuberant gaiety, her maid broke into the room in a state of great excitement; a fit had come on, the patient was in much danger, the physician desired Mademoiselle Rachel's immediate presence. Rising with the bound of a wounded tigress, the *tragedienne* seemed to seek, bewildered, some cause for the blow that fell thus unexpectedly. Her eye lighted on a rosary blessed by the Pope, and

which she had worn round her arm as a bracelet ever since her visit to Rome. Without, perhaps, accounting to herself for the belief, she had attached some talismanic virtue to the beads. Now, however, in the height of her rage and disappointment, she tore them from her wrist, and dashing them to the ground, exclaimed:—

"Oh! fatal gift! 'tis thou hast entailed this curse upon me!"

"With these words she sprang out of the room, leaving every one in mute astonishment at her frantic action.

"On the 23rd of June, four sisters and a mother brought back to the father's house in Paris the body of the lamented lost one. On the day of the burial a scene took place of the most moving description, and in which the different tempers of two of the survivors were brought to light very forcibly.

"There is a rite among the Jews denominated the *Pardon*. Before the body of a deceased child of Israel is carried out to be buried, the relatives, one after the other, go up to it, and calling out the name several times, invoke forgiveness for any ill examples or ill treatment they may have been guilty of towards the deceased when living, ending with the repetition three times of the word *pardon! pardon! pardon!* When it came to Sarah's turn, the consciousness of her manifold errors came over her with terrible force, and, joined to the horror and grief of the moment, so overpowered that sensitive, excitable passionate nature, that, falling prostrate on the ground, she shrieked the name of the dead one in heart-rending tones, calling with sobs and tears for forgiveness.

"There were two strangers present, two Christians, the actor Laferrière and a lady. When Sarah was raised and taken out, the mother said hurriedly to the Christians,—

"It is Rachel's turn now; for God sake, go; do not look at her, do not stop."

"No," added young Dinah, "don't stay—don't let Rachel think you watch her." The consciousness all the family had of Rachel's reserved, peculiar disposition, and the respect with which they submitted to its exactions, is surprising.

"The strangers of course withdrew, but not before they had caught a glimpse of Rachel, led by her father, approaching mute, with brow deeply gathered, while all the other members of the family stood aside seemingly dreading what was coming."

Rachel was accused of wanting affection even for her children. This charge seems at least to be without foundation. One of the few good and authentic things in this book is the following letter to her eldest boy, written on the 18th of October, 1856, from Cairo, whither she had gone in the hope of restoring the health which had been fatally shaken by overwork and a neglected cold:—

"DEAR LITTLE ONE,—My health seems improving, for I have already acquired some strength, and my appetite is tolerably good. I am settled as comfortably here as it is possible to be in Egypt. There are in Cairo two hotels, and I am in the best. The bedroom, which has a southern aspect, is as large as one of your school *dortoirs*, with a ceiling proportionally high, so that, although it is very warm here, there is no lack of air. The table is very good. The cook, who is a Frenchwoman, in consideration of our being countrywomen, gets up extra-nice dishes for us. I have already taken short walks in the town and in the environs; it is a very rich, curious, and interesting country. I hope you will some day visit it, and that God will permit me to be your *cicerone*—that is, your faithful guide.

"More than ever do I congratulate myself of being a *gr-r-r-rande tragédienne*. Every one we meet is ready to oblige, to serve, and to procure us amusements; ever since I left Marseilles I

have everywhere met with the most maternal hospitality.

"Your aunt is very well; she laughs; she sings, she would dance to make me smile, and that is not always easy, for I am often thinking that I am far from my dear little ones. It is true that I find some comfort in the thought that I am a voluntary exile for a few months, in order that I may return to my children strong and healthy, to leave them no more.

"I have just made an effort to write to you so long a letter, for writing fatigues and agitates me—two things strictly prohibited by the physicians. I can therefore write to no one else by this mail.

"I hope you will prove your gratitude by writing me a long letter. Tell me all your thoughts, and all the news, if you know of any, for we can get no papers here.

"I shall write to my dear parents by the next boat. There was an earthquake in Alexandria while we were there. There was no harm done, but it made a great impression upon me. It is a sublime horror. In Cairo there were several accidents. I must now bid you good-bye, inclosing a thousand kisses."

"This letter is charming, from its simplicity; it was evidently written by the mother herself, and bears no resemblance to those written for her by her too numerous secretaries."

This book abounds in errors of the press to an extent quite intolerable. Messrs. Hurst and Blackett should require their printer to have his proofs read by some one who possesses at least the rudiments of a liberal education.

Collectanea Antiqua. Vol. V., Part II. By Charles Roach Smith. Printed for Subscribers.

In the present number of the '*Collectanea*,' Mr. Fairholt's most interesting narrative of his visit to Rome is continued and completed. Little that is new could be said about scenes so often described, but a more happy attempt has seldom been made to give a *coup d'œil* of the points of importance to sight-seers in the Eternal City. In the space of a hundred pages is condensed a mass of useful and well-arranged memoranda, which may serve as a guide to young tourists, while recalling to old travellers all that is most worthy of remembrance. Without following the routine of handbooks, or entering into minute archaeological details, Mr. Fairholt's first impressions are recorded in a way that will delight every student of the historic art-treasures of Rome. With the advantage of so accomplished a guide, the reader will be pleased to revisit in imagination the ruins of the Forum; to go down into the Mamertine prisons; to ramble along the banks of the Tiber, past the Ponte Rotto, and the Cloaca Maxima, and the house of Rienzi, and the temple of Fortuna Virilis; to linger longer in the Ghetto than its horrible filth suffers any Christian to do in bodily presence; and after wandering in the terraced gardens of the Palatine, and the other heights of the seven-hilled city, to enter the palaces and museums with their countless and priceless art-treasures. The etching of the Forum, which forms the frontispiece to this part, comprises all the chief objects of interest. The sketch was taken midway in the Via Sacra, opposite the temple of Antoninus and Faustina, and looking toward the Capitol. The three columns of the temple of Castor and Pollux form the left boundary of the picture in the foreground, and in the centre are seen the excavations recently made to the basement of the buildings and pavements of ancient Rome. Behind the arch of Severus,

marking the ascent to the Capitol from the Via Sacra, the heights are crowned by the monastic piles of the Ara Coeli, and the churches of St. Luke and St. Adrian.

The Tarpeian Rock has little of its old precipitous face now visible, but Mr. Fairholt saw more than falls to the lot of most tourists. Going up a back alley he found an open entry into the yard of a house, and here the perpendicular face of the cliff was distinct to the height of about 35 feet:—"The filthy nature of the district, however, did not admit of more than a passing glance. It is surprising that fevers do not continually rage in these quarters of Rome; none but a native 'to the manner born' could endure them a single day: they are traps ready laid for pestilence." Almost every page of the narrative has an intimation, if not a formal complaint, of the neglect of sanitary arrangements which renders Rome scarcely habitable in the hot months,—a neglect which it shares, however, with most Continental, and with many English manufacturing towns. Even in its boasted climate Italy appears to disadvantage when contrasted with our own northern home, as Mr. Fairholt found to his cost:—

"The alternations of temperature between day and night I found difficult to contend against in Italy, particularly the sudden change from the close heat equal to that of a July day in England, to the cold of a November evening immediately on the setting of the sun. To stand on the steps of the Lateran in a hot sun, and to look upon the orange-trees covered with golden fruit, and then at the hills above tipped with snow, seemed a somewhat contradictory sight; but when the sun had ceased to influence the atmosphere, the winter asserted its sway, and the cold air from the snow was bitterly inclement. Wet, snow, east wind, occasionally made up a day of severe change in the midst of summer temperature; and much as I had, in common with most Englishmen, deprecated our own variable weather, I do not know that I ever felt such violent changes as one half-hour at sunset produced in Rome. It completely undermined my health; and, after many rallyings and relapses, I at last found the necessity of leaving altogether."

Among the archaeological points, to which attention is called, one of the most interesting is the inscribed slab in the court-yard of the Barberini Palace, commemorating the conquest of Britain by Claudius. Only one-half of the inscription is ancient, and much controversy has taken place as to the correctness of the conjectural restoration. Mr. Beale Poste, in his '*Britannic Researches*,' and Mr. Hogg, in an essay in the *Transactions of the Royal Society of Literature*, have fully described the monumental record; of which in its present state, Mr. Fairholt gives a transcript for comparison with Mr. Poste's rendering. We agree with Mr. Fairholt that the restitution of the last two lines in the Roman slab is more plausible than that suggested by Mr. Poste, especially as the space (bounded by a foliated border) admits of fewer letters than that ingenious writer inserts in his reading. Mr. Roach Smith, in a supplementary note, comments upon the discussion, and remarks that the inscription, so important in its relation to the history of Britain, has never before received a proper description, as regards its actual condition, at the hands of any English traveller.

In the Palace of the Conservatori Mr. Fairholt observed a small bas-relief, representing the self-sacrifice of Curtius, remarkable, as it delineates his leaping not into a chasm, but into a marsh. May not the fable be resolved into the

act of a public-spirited citizen, who sunk his fortune for the public good, in draining an unwholesome part of the city? He would thus sacrifice himself to save Rome and its citizens.

There is more novelty in the few concluding pages of the narrative, in which Mr. Fairholt describes what he saw on his journey home, from Civita Vecchia and Marseilles, through the classic Provence to Avignon, Nîmes, Arles, and the adjacent region, rich in Roman antiquities, and known to every tourist; but less has been written about the venerable city of Orange, the *Arausio* of the Romans. Sketches are given of the theatre and the triumphal arch on the road to Lyons. The latter is the grandest monument of the kind out of Italy, and there is no finer specimen of Roman work extant than the great pile of ornamental masonry bounding the theatre on the side of the tower:—

"The height of this great wall is 121 feet, and its length 335; and in some places it is 13 feet in thickness. Withinside are ranged along the *scena* the remains of many portions of ornamental sculpture, which once decorated it; among them are a few fine friezes; a bas-relief, representing two Centaurs bearing baskets; and a female playing the double flute—all of very grand style. A fragment of a Sphinx, and a male statue clothed in a breastplate embossed with griffins, as well as an abundance of fragments of porphyry, rosso antico, and rich marbles, once forming the decoration of this noble theatre, testify to its pristine magnificence."

Descriptions of an inscribed funeral urn, in the collection of Joseph Mayer, Esq.; of a silver super-altar, in the possession of Lord Londesborough; and of Roman coins, found in 1855 at Nunburnholme, in Yorkshire, are included in the present part of the Collectanea; each of the papers containing points of special interest to archaeologists.

Essays Sceptical and Anti-Sceptical on Problems Neglected or Misconceived. By Thomas de Quincey. Hogg and Sons.

We have more than once deprecated the indiscriminate republication of essays from magazines. These productions are often written on subjects of transitory interest, and in a pretentious style which catches the attention when found, *in situ*, between the buff and blue or drab covers, but which is apt to look tawdry and mean when transferred to the dignity of "boards." From this general censure we desire, at once and emphatically, to except the essays of the 'English Opium-Eater,' and the 'Noctes Ambrosianæ.' His brilliant thoughts and speculations after, as it were, "starring it" in magazines all over the world, old and new, come back with powers unimpaired, and are as entertaining and instructive when combined into a company as when they first appeared as single lights shining in the midst of surrounding darkness. If to entertain and improve the mind by setting it a-thinking be the final cause of a book, then this collection of essays has answered the end of its being; and while we reserve the right to differ from Mr. de Quincey in many cardinal points, and to point out his errors, both in facts and reasoning, when they occur, we are ready to welcome any number of volumes like that which now lies before us.

The first of the series is a sketch of a now forgotten personage who made some little noise in the world about the beginning of this century. "Walking Stewart," as he was called, was a peripatetic philosopher, in the literal acceptance of the word, who had traversed

and observed all the nations of the earth, civilized and uncivilized, and who came back after his wanderings to London, to vent the result of his experience in the ears of an unsympathizing public. At the court of some native prince in India he had made a little fortune, which he invested in French funds, and lost. His politics and philosophy, therefore, naturally took an anti-Gallican turn, which endeared him to Mr. de Quincey. As far as his philosophy could be reduced to a system, it was a coarse Spinosism; and, like most great social reformers, with burning zeal for the regeneration of the human species he combined a supreme contempt for the moral virtues which tend to the happiness of individuals. Mr. de Quincey represents him to have been the most eloquent man in conversation, next to Wordsworth, whom he ever knew. His estimate of the value of his own works was somewhat extravagant. He thought that all the kings of the earth were in league together to destroy them; and the plan he recommended for their preservation was, that copies should be deposited in the earth in different parts of the world, secured, of course, from damp; and that the depositors should, on their deathbeds, disclose the secret to their heirs. But there was a still further danger. The English language might itself perish; therefore Mr. Stewart conjured his friends to translate the 'Harp of Apollo' and 'Nature's Apocalypse' into Latin—the universal language destined alone to outlive all the Babel-like changes and chances of speech. With about 14,000*l.*, which he recovered from the East-India Company, "Walking Stewart" bought an annuity, upon which he lived to a good old age, walking in the morning, going to the theatre or giving conversazioni in the evening, and talking and writing at all times very eloquent nonsense. This was in 1814; but Mr. de Quincey never saw him in these days of his prosperity; "for," he says, "I was then taking a great deal of opium, and never could contrive to issue to the light of day soon enough for a morning call upon a philosopher of such early hours." That "Walking Stewart" was a man of genius and extraordinary energy, there can be no doubt; but had it not been for Mr. de Quincey, the cold chain of silence would have hung long indeed, even to the crack of doom, upon both him and his 'Lyre of Apollo.' His walking feats had something miraculous about them. On one occasion Mr. de Quincey met him and shook hands with him at Somerset House, and, going from thence by the very shortest way, through Moor Street, Soho, to Tottenham Court Road, on his arrival there saw "Walking Stewart" before him. Though he had travelled through most countries of the known world, he did not willingly speak of his travels; and the only statement Mr. de Quincey remembers to have heard him make respecting them was, that, "in all his countless encounters with uncivilized tribes, he had never met with any so ferocious and brutal as to attack an unarmed and defenceless man, who was able to make them understand that he threw himself upon their hospitality and forbearance."

The sketch of the Marquis Wellesley is slight, but well done, the points selected for especial notice being characteristic of Mr. de Quincey's somewhat quaint and out-of-the-way turn of mind. He traces the family of *de Wellesleigh* as settled in Somersetshire in the twelfth century. About a hundred years later a certain Michael *de Wellesleigh* appears, of whom the only thing recorded is, that he was the

father of Wellerand, who was killed—killed, but how and by whom?—

"It was in a skirmish with rascally Irish 'kernes,' fellows that (when presented at the font of Christ for baptism) had their right arms covered up from the baptismal waters, in order that, still remaining consecrated to the devil, those arms might inflict a devilish blow. Such a blow, with such an unbaptised arm, the Irish villain struck; and there was an end of Wellerand *de Wellesleigh*. Strange that history should make an end of a man before she had made a beginning of him. These, however, are the facts; which, in writing a romance about Sir Wellerand and Sir Percival, I shall have great pleasure in falsifying. But how, says the too curious reader, did the *de Wellesleighs* find themselves amongst Irish kernes? Had these scamps the presumption to invade Somersetshire? Did they dare to intrude into Wells? Not at all: but the pugnacious *de Wellesleighs* had dared to intrude into Ireland. Some say in the train of Henry II. Some say—but no matter: *there* they were, and *there* they stuck like limpets. They soon engrafted themselves into the county of Kildare, from which, by means of a fortunate marriage, they leaped into the county of Meath; and in that county, as if to refute the pretended mutability of human things, they have roosted ever since. There was once a famous copy of verses floating about Europe, which asserted that, whilst other princes were destined to fight for thrones, Austria—the handsome house of Hapsburg—should obtain thrones by marriage:

"Pugnabunt alii: tu, felix Austria, nubis."

So of the *Wellesleighs*. Sir Wellerand took quite the wrong way; not cudgelling, but courting, was the correct line of policy in Kildare. Two great estates, by two separate marriages, the *de Wellesleighs* obtained in Kildare; and by a third generation in a third generation, they obtained in the county of Meath, an estate known by the name of Castle Dangan (otherwise Dangan), with lordships as plentiful as blackberries. Castle Dangan came to them in the year of our Lord 1411—*i.e.*, four years before Agincourt; which memorable battle was fought exactly four hundred years before Waterloo—*ergo* in 1415. And in Castle Dangan did Field-Marshal the Man of Waterloo draw his first breath, shed his first tears, and perpetrate his earliest trespasses. That is what one might call a pretty long spell for one family. Four hundred and thirty-five years has Castle Dangan furnished a nursery for the *Wellesley* picaninies. Amongst the lordships attached to Castle Dangan was *Mornington*, which, more than three centuries afterwards, supplied an earldom for the grandfather of Waterloo. Any further memorabilia of the Castle Dangan family are not recorded, except that in 1485 (which surely was the year of Bosworth Field?) they began to omit the *de*, and to write themselves *Wellesley tout court*. From indolence, I presume; for a certain Lady Di. le Fleming, whom once I knew, a Howard by birth, who had condescended so far as to marry a simple baronet (Sir Michael le Fleming), told me, when a widow, as her reason for omitting the *le*, that it caused her too much additional trouble. She was a very good and kind-hearted woman; yet still, as a daughter of the Howards (the great feudal house of Suffolk), she regarded any possible heraldic pretensions of an obscure baronet's family as visible only through powerful microscopes."

The Marquis Wellesley's political career at home and in India is too well known to admit of a recapitulation; but it should ever be remembered that he crowned a long and glorious political life by moving the famous resolution (which he personally drew up) for appropriating to the great purpose of general education in Ireland the surplus revenues of the Irish establishment, thus, like the Druid priest, hurling his spear against the idol of corruption which

had been so long held sacred. After this he retired almost entirely into private life, and solaced his remaining days with those classical studies in which he had excelled in his youth. After some judicious criticism of Lord Wellesley's Greek translation of 'Parthenopeus,' Mr. de Quincey points out some very palpable faults in the famous epitaph on the only daughter of Lord and Lady Brougham:—

"Blanda anima, e cunis heu! longo exercita morbo,
Inter maternas heu lachrymasque patris,
Quas risu lenire tuo jucunda solebas,
Et leviss, et propitius vix memor ipsa mali;
I, pete caelestes, ubi nulla est cura, recessus:
Et tibi sit nullo mista dolore quies!"

"The English version is this:

"Doom'd to long suffering from earliest years,
Amidst your parents' grief and pain alone
Cheerful and gay, you smiled to soothe their tears;
And in their agonies forgot your own.
Go, gentle spirit! and among the blest
From grief and pain eternal be thy rest!"

"In the Latin, the phrase *e cunis* hardly expresses *from your cradle upwards*. The second line is faulty in the opposition of *maternas*, an adjective, to the substantive *patris*; whilst the repetition of the *heu* in two consecutive lines is ungraceful. In the fourth line, *leviss* conveys a false meaning: *leviss* must mean either *physically light*—i. e., not heavy—which is not the sense, or else *tainted with levity*, which is still less the sense. What Lord Wellesley wished to say was *light-hearted*: this he has not said; but neither is it easy to say it in good Latin."

But Mr. de Quincey's own attempt in English shows that it is easier to find fault with the productions of others than to produce a faultless work one's self.

"INSCRIPTION FOR THE GRAVE OF THE HON. MARIA BROUGHAM.

"Child, that for thirteen * years has fought with pain,
Prompted by joy and depth of filial love,
Rest now at God's command. Oh! not in vain
His angel oft-times watch'd thee—oft, above
All pangs that would have dimm'd thy parents' eyes,
Saw thy young heart victoriously rise!
Rise now for ever, self-forgetting child!
Rise to those choirs, where love like thine is blest,
From pangs of flesh, from filial tears assolv'd—
Love which God's hand shall crown with God's own
rest!"

"Vic-to-ri-ous-ly rise!" The Marquis of Wellesley would never have written such a line as that, at any rate. But the whole thing, text and note, is hopelessly commonplace and sentimental.

Mr. de Quincey next does execution on Schlosser's 'Literary History of the Eighteenth Century.' He complains, with much justice, that a writer who has gained an undeserved reputation in his own country, is immediately accepted without examination in this; and that, in their admiration of the beer-and-tobacco-inspired criticism of Germany, the English public are ready to accept the veriest vulgarisms and platitudes. Amongst other equally judicious dicta, Schlosser pronounces 'Gulliver's Travels' dull. Whatever may be Schlosser's delinquencies, we have to thank him for drawing out some excellent criticism from Mr. de Quincey, on what has been called the Augustan age of English literature. Notwithstanding the ridicule with which the "earnest" and the "muscular" men are doing their best to bring upon all that is manly in literature and life, we prefer even the "earnestness" and "muscular Christianity" of the nineteenth century to the simpering, heartless, and profligate propensities of the eighteenth, and we feel thankful to Mr. de Quincey for expressing them:—

"Certain it is that Addison (because everybody

* "For thirteen:—i. e., from the age of five to eighteen, at which age she died."

was in that meanest of conditions which blushes at any expression of sympathy with the lovely, the noble, or the impassioned. The wretches were ashamed of their own nature, and perhaps with reason; for in their own denaturalized hearts they read only a degraded nature. Addison, in particular, shrunk from every bold and every profound expression as from an offence against good taste. He durst not for his life have used the word 'passion,' except in the vulgar sense of an angry paroxysm. He durst as soon have danced a hornpipe on the top of the 'Monument,' as have talked of a "rapturous emotion." What would he have said? Why, 'sentiments that were of a nature to prove agreeable after an unusual rate.' In their odious verses, the creatures of that age talk of love as something that 'burns' them. You suppose at first they are discarding of tallow candles, though you cannot imagine by what impertinence they address you, that are no tallow-chandler, upon such painful subjects. And, when they apostrophize the woman of their heart (for you are to understand that they pretend to such an organ), they beseech her to 'ease their pain.' Can human meanness descend lower? As if the man, being ill from pleurisy, therefore had a right to take a lady for one of the dressers in a hospital, whose duty it would be to fix a burgundy-pitch plaster between his shoulders. Then to read of their Phillises and Strephons, and Chloes and Corydons—names that proclaim the fantasticalness of the life with which they are poetically associated—it throws me into such convulsions of rage, that I move to the window, and (without thinking what I am about) throw it up, calling, 'Police! police!'"

It is a comfort, however, to find that even the infallible Mr. de Quincey may be wrong: *Bonus dormitat Homerus*—Argus may be caught blinking. Thus, in vindicating Pope from having stolen the idea of the 'Rape of the Lock' from the 'Lutrin,' he commits himself to the following statement:—"It is another argument of the slight notoriety possessed by Boileau in England, that no attempt was ever made to translate even his Satires, Epistles, or 'Lutrin,' except by booksellers' hacks." Is Butler to be called a bookseller's hack? But Butler condescended to translate Boileau, and, moreover, did it badly. In a note, Mr. de Quincey mentions an interesting fact respecting Burke. He says that he once heard Mr. Sharpe—known as River Sharpe—state, at Wordsworth's, that Burke's executors, Dr. Lawrence and Mr. Windham, had offered him (Sharpe) "a huge travelling trunk filled with Burke's MSS., on the simple condition of editing them, with annotations." What has become of these MSS.? Have these inestimable treasures of the greatest political philosopher that the world has seen gone to wrap up pounds of butter, while Boswell's letters, *sorte inequali*, have escaped?

After a while, Mr. de Quincey gets tired of Schlosser, and finishes his review of that heavy critic's English criticisms by anything but a heavy dissertation on the authorship of Junius's 'Letters.' He holds that Mr. Taylor has proved, beyond the possibility of a doubt, that Sir Philip Francis is the delinquent, and accounts for the fact that no one ever dared to own the authorship, by the following telling illustration:—

"Sir Philip stood—he knew that he stood—in the situation of a murderer who has dropped an inestimable jewel upon the murdered body in the death-struggle with his victim. The jewel is his! Nobody will deny it. He may have it for asking. But to ask is—to die; to die the death of a felon. 'Oh, yes!' would be the answer, 'here's your jewel, wrapped up safely in tissue-paper. But here's another lot that goes along with it—no bidder can take them apart—viz., a halter, also wrapped

up in tissue-paper.' Francis, in relation to Junius, was in that exact predicament. 'You, then, are Junius? You are that famous man who has been missing since 1772? And you can prove it? God bless me! sir, what a long time you've been sleeping: everybody's gone to bed from that generation. But let us have a look at you before you move off to prison. I like to look at clever men, particularly men that are too clever; and you, my dear sir, are too clever by half. I regard you as the brightest specimen of the swell-mob, and, in fact, as the very ablest scoundrel that at this hour rests in Europe unchanged!'—Francis died, and made no sign. Peace of mind he had parted with for a peacock's feather; which feather, living or dying, he durst not mount in the plumage of his cap."

The next paper, 'On Protestantism,' is an amusing review of a now forgotten pamphlet, called 'A Vindication of Protestant Principles,' which appeared some years ago, and excited some attention from being attributed to two English bishops. After a comical semi-serious lamentation over the growing liberality of the prelates of the Established Church, the reviewer goes on to point out, in a very calm and impartial spirit, the weak points of some of the arguments in the pamphlet. There is, perhaps, no principle upon which so much confusion exists in most people's minds as on that of what is called "the right of private judgment," which is supposed to be the foundation of Protestantism. It can only mean:—1. The right of holding and professing any or no religious faith without let or hindrance from other men. 2. The right of holding any faith which may recommend itself to the reason or the feelings without incurring any responsibility in the sight of God. The right of private judgment in either of these, its only consistent and intelligible, senses, has never yet been generally received in the world. Mr. de Quincey brings forward an amusing example of the sense in which the founders of Protestantism understood it:—

"Every man that lives, has (or has had) a *mamma*, who has made it impossible for him to be neutral in religious beliefs. And it is strange to contemplate the weakness of strong minds in fancying that they can. Calvin, whilst amiably engaged in hunting Servetus to death, and writing daily letters to his friends, in which he expresses his hope that the executive power would not think of burning the poor man, since really justice would be quite satisfied by cutting his head off, meets with some correspondents who conceive (idiots that they were!) even that little amputation not absolutely indispensable. But Calvin soon settles their scruples. You don't perceive, he tells them, what this man has been about. When a writer attacks Popery, it's very wrong in the Papists to cut his head off; and why? Because he has only been attacking error. But here lies the difference in this case; Servetus had been attacking the TRUTH. Do you see the distinction, my friends? Consider it, and I am sure you will be sensible that this quite alters the case. It is shocking, it is perfectly ridiculous, that the Bishop of Rome should touch a hair of any man's head for contradicting him; and why? Because, do you see, he is wrong. On the other hand, it is evidently agreeable to philosophy, that I, John Calvin, should shave off the hair, and, indeed, the head itself (as I heartily hope will be done in this present case), of any man presumptuous enough to contradict me; but then why? For a reason that makes all the difference in the world, and which, one would think, idiocy itself could not overlook—viz., that I, John Calvin, am right—right through three degrees of comparison—right, right, or more right, rightest, or most right."

The second meaning is, of course, incompatible with the reception of Scripture as a divine revelation. The doctrine of "justification by faith," whether the Catholic or Protestant meaning of faith be accepted, is directly opposed to it.

'The Pagan Oracles' is a paradoxical essay on the subject of oracular responses. Mr. de Quincey had apparently been reading Van Dale, 'De Ethnorum Oraculis Dissertationes,' and Fontenelle's amusing rendering of that somewhat heavy and vulgar work; and, conscious of his power of dressing up an old subject in a new and becoming dress, he wrote this paper. Delphi was, according to Mr. de Quincey, "a central bureau d'administration, a general centre of political information, an organ of universal organization for the counsels of the whole Grecian race." Oracles were, besides, banks in which people might deposit their loose cash, and colleges in which the highest lessons of wisdom were to be learned. They were not at all opposed to Christianity; for "as rationally knitted Christianity be supposed hostile to post-offices, or jealous of mail-steainers, as indisposed to that oracular mission, of which the noble purpose, stated in the briefest terms, was—to knit the extremities of a state to its centre, and to quicken the progress of civilization." He is, therefore, very severe on the Fathers for ascribing oracles to supernatural causes, and their cessation, to Christianity. Yet, to judge Mr. de Quincey's argument by a standard to which he himself is fond of appealing, is there not some colour in the New Testament for the theory which he so strongly condemns the Fathers for holding? Their theory may have been *borné* and irrational; but is it not at least strictly in accordance with Scripture? We allude to the sixteenth chapter of the Acts, where it is related that a girl, *ἔχουσαν πνεῦμα Πύθωνος*, having a spirit of Python—the name by which Apollo was known in connection with the Delphic oracle—followed the Apostles, declaring that they were the servants of God; that the Apostles refused to be benefited by her testimony; that Paul commanded the spirit to come out of the girl; that the spirit did accordingly come out, and that she was, from that time forward, deprived of the faculty which she before possessed; and that the persons whose slave she was, and for whose benefit she delivered her ratiocinations, were, therefore, much irritated against the Apostles. This passage is quite enough to justify the Fathers in what they asserted, that the faculty of uttering oracular responses was a gift of evil spirits, and that that gift was necessarily withdrawn when the power of evil spirits was destroyed or weakened by Christianity. We give no opinion as to the truth of the theory. All we say is, that the Fathers have Scripture on their side, and that Mr. de Quincey, who rather ostentatiously appeals to Scripture, is not in a position to accuse them of "supporting their cause in a spirit alien to its own," and "adopting arguments that are unchristian in their ultimate grounds." That Mr. de Quincey, or anybody except a professed theologian, should know anything of the Fathers, except at second hand, is not surprising; but it does seem to us strange, that while he often refers to Scripture in this inquiry, he should have overlooked so obviously apposite a passage. Perhaps he did not overlook it; but finding it not favourable to his argument, calculated too much on the prevailing ignorance of that mysterious book. We may observe, too, that Milton's view of the source of the prophetic power of the heathen oracles follows that of the Apostles

and Fathers. Thus, in the catalogue of the angels who fell with Satan, we find those who were afterwards worshipped as gods—

"On the Delphian cliff,
Or in Dodona, and through all the bounds
Of Doric land."

In a paper, entitled 'Miracles as Subjects of Testimony,' Mr. de Quincey demolishes Hume's celebrated argument against the credibility of miracles with great subtlety and success. It is short, and would not admit of condensation.

The article on 'Casuistry' is unequal, but may prove useful as a lesson to those persons who imagine that the solution of cases of practical morality is always easy. Mr. de Quincey is careful to maintain the doctrine, which we have derived from Luther, that individual acts of virtue or vice are indifferent in the sight of God, and will have no effect on the ultimate condition of men. This is the established formula which he is in duty bound to premise. But when he comes actually to discuss the several questions of morals which may arise, this principle is, of course, forgotten. It is in fact, one of the strangest phenomena in the nature of opinions, that acute men can and do hold principles which are mutually destructive of one another. Mr. de Quincey is too sensible a man not to perceive that casuistry—that is to say, the application of general principles of morality to particular cases as they arise in daily life—must form a necessary part of every religion. He sees that a large portion of Scripture is casuistry; for instance, almost the whole of Deuteronomy in the Old Testament, and much of Christ's personal teaching and of St. Paul's directions to his converts in the New. But the theory which he has got from his "mamma," as he says himself, is that Christianity is a scheme for relieving men from the responsibility of their actions. And so he goes on in endless confusion. However, taken apart from his religious inferences, his casuistry is not bad. The particular cases of conscience which he discusses are those involved in Napoleon's massacre of his prisoners at Jaffa, in piracy and privateering, usury, suicide, duelling,—upon which his observations are very good,—health, laws of hospitality, giving characters to servants, veracity, and the case of the conflicting duties among which Charles I. had to decide.

There is no possibility of guessing from the titles of Mr. de Quincey's essays what the subject is of which they treat. Under the head of 'Casuistry' we had dissertations on Napoleon and Charles I., and in the closing article, entitled 'Greece under the Romans,' he crushes Parson Malthus and his notable scheme for checking over-population by putting on the starvation screw. Greece under the Romans leads to the Byzantine empire, and that leads to Constantine, its founder, who was the first Christian emperor, and inventor of a poor-law. This is a very interesting paper; but we have already passed the limits of our space, and must refer our readers to the book itself. It is altogether a most suggestive and amusing one. It may be said with truth of Mr. de Quincey that his mistakes are more instructive than other men's correctness. The whimsical view he takes of every thing, his strange paradoxes, and vehement expressions of liking or disliking, keep the reader in a continual state of amused surprise. Here is no weak platitude or sentimental commonplace, which—

"Sæpe leni somnum suadet inire susurro."

We may agree or disagree with Mr. de Quincey, but whichever we do, we do cordially.

PUBLICATIONS RECEIVED.

A Manual of British Archaeology. By Charles Boutell, M.A., Author of 'Monumental Brasses and Slabs,' 'The Monumental Brasses of England,' &c. Reeve. *English Grammar; including the Principles of Grammatical Analysis.* By C. P. Mason, B.A., Fellow of University College, London. Walton and Maberly. *The Passionate Pilgrim; or, Eros and Anteros.* By Henry Thurstan. Chapman and Hall. *Tales of English Life, and Miscellanies.* By William Henry Leatham, Author of 'Traveller's Thoughts,' &c. Hall, Virtue, and Co.

A Manual of British Archaeology, by Mr. Charles Boutell, the well-known antiquary, will be found a valuable guide by those who desire to obtain a general knowledge of English medieval remains. The subjects treated of are—architecture in its various developments, from the earliest Roman to the Renaissance, sculpture, wood-carving, fresco-painting, mosaic, painting on glass, tiles, metal-work, sepulchral monuments, heraldry, seals, coins, illuminations, arms and armour, costume, ceramic ware, painting, embroidery, &c. Each of these subjects is illustrated by very beautiful coloured plates, drawn, under Mr. Boutell's direction, by Mr. Orlando Jewitt. An excellent glossary of architectural terms is appended. One valuable peculiarity of this treatise is that the reader is referred, in each description, to existing examples of the object described. There are few places in England in which he might not, with this book in his hand, study the various forms of medieval art to the best advantage. It is necessarily concise; but the student's chief object is, after all, to obtain a general knowledge of the several periods and their characteristic forms, and this Mr. Boutell gives him. Once initiated into these elementary mysteries, the young archaeologist should trust to his own observation and taste.

Until lately English grammar formed no part of the regular studies of our schools. The rules of grammar in general were conveyed through Latin grammar and logic, and the student was left to apply them for himself to his vernacular tongue. It was thus that Hooker, and Milton, and Barrow, and Tillotson, and Addison, and Hume, learned to write English. Latin was taught in every grammar-school; and every one above the very lowest class had a grammatical knowledge of it. There was, till recently, no demand for English grammars of any pretension to accuracy and learning; they have, therefore, generally been compiled by Americans or ignorant persons, and are, of course, full of the most ridiculous mistakes. There is now, on the contrary, a large class who aspire to write grammatical English without having received a classical education. For their use good English grammars are in request, and we can safely recommend *English Grammar, including the Principles of Grammatical Analysis*, by C. P. Mason, B.A., as being founded on an accurate and scientific view of the functions and powers of language. In looking over it we noticed, indeed, one inaccuracy. Treating of verbs, Mr. Mason observes: "Some grammarians call the regular verbs, verbs of the *weak* conjugation, and the irregular verbs, verbs of the *strong* conjugation. It is more accurate to call the regular verbs, verbs of the new formation, and the rest, verbs of the old formation." This distinction of old and new has no foundation in the history of the language. Both forms are alike derived from the Anglo-Saxon. *Lufian*, to love, makes *lufode*, loved, in the past tense, and *lufod* or *gelyfod*, in the past participle; and this form is just as old as that of, for instance, *swingan*, which makes *swang* in the past tense, and *swungen* in the past participle. If "weak" and "strong" will not do to denote the distinction between the two forms, neither will "old" and "new." A month given to the study of Anglo-Saxon and Anglo-Norman would be time well bestowed by any person intending to compile an English grammar. It would save him a thousand inaccuracies, and enable him to explain many idiomatic forms

which, to one ignorant of the original elements of our language, seem inexplicable.

The Passionate Pilgrim is the minute mental autobiography of a lover, conceived somewhat in the spirit of Petrarch. The supposed writer details the formation of his mind from his childhood, the studies at school and at Oxford in which he took delight, the growth of his love, his agonies on learning that the object of his affection is married to another, his intense happiness on discovering his mistake, and his final despair when he hears from her own lips that she can return his passion by a sisterly affection only. Into this passionate narrative, in which the Eros and Anteros of the Greeks are exemplified, are interwoven quotations from a wide range of books: Dante, Petrarch, St. Augustine, Carlyle, Pascal, Goethe, Wordsworth, Byron, Milton, Tennyson, Keble, and the Greek and Latin classics are all made to contribute largely to the picture of pure, vehement, hopeful, happy, and despairing passion, which it is the author's object to delineate. Theology, as it "ministers to the mind diseased," is introduced, and some of the controversies of the day are slightly touched upon; but this is done in a large and philosophical spirit, and with an evident distaste for coarse and vulgar polemics which is as pleasing as it is unusual. The fault of the book is its unreality. We get tired at last of listening to a despairing lover pouring out his gentle complaints in choice English, soft Italian, learned Greek and Latin, and jaw-breaking German. It does not seem to harmonize with the spirit of this nineteenth century, and we picture the sufferer to ourselves with a cap and feather, a short cloak, and the points of his russet boots chained to his knees. It is too like those weak attempts which some artists make to recover the spirit of mediæval art, by drawing men and women with stiff necks, and dislocated arms and legs. *Decipit exemplar vitis imitabile*.

Under the title of *Tales of English Life and Miscellanies*, Mr. William Henry Leatham gives to the world a collection of stories of the very slightest texture—such as could be written *stans in pede uno*—reviews and essays reprinted from provincial newspapers, some very sentimental reprints of religious tracts, and "poems," of which we will give our readers a sample; for any description on our part would fail to convey the intensity of their platitudes. The subject is the battle of the Alma; "Gaul and Briton fall the plain," while "the hills around with Muscovites are grimly crowned." Then follows the combined charge:—

"Now, on, ye Britons! on, ye Gauls!
They cross the trench—they scale the walls—
Now—God be praised! the fight is gained,
And Russia's laurels deeply stained.
Away they flee—the Czar's proud men,
Whilst France and England shout again."

We must extract the following from "a sick poet's song," we only wish he were "sick," not "almost," but altogether, "till doomsday with eclipse." On the near approach of death the poet sings:—

"Oh, there's beauty on earth! yes, angels below,
'Tis a strange pang of sadness to leave them and go;
But, I'll think of the hour, when they'll join me above,
In that fountain of pleasure—that cradle of love!"

The judgments of fame are, indeed, inscrutable. Mr. de Quincey tells us that a whole trunk-full of Burke's MSS. were thrown away for want of an editor; while stuff like this appears in all the beauty of Messrs. Hall and Virtue's wire-wove paper and hot-pressed typography.

New Editions.

Tales from Blackwood. Vol. I. Blackwood and Sons.
A Manual of Applied Mechanics. By William John Macquorn Rankine. Second Edition. Griffin and Co.
Cleeve Hall. By the Author of 'Amy Herbert.' Longman and Co.

We some time since noticed a short instalment of *Tales from Blackwood*. This has now swelled into a volume, which itself is but the first of a

promised series. The present volume contains, in addition to the tales we have already noticed, 'Napoleon,' by J. G. Lockhart; 'A Legend of Gibraltar,' by Col. E. B. Hamley; and 'The Iron Shroud,' by William Mudford. Both the matter, and the form in which it is presented to the reader, will make this a popular book for railway reading. The stories are short, and are, therefore, within the compass of a short journey; and the type, unlike that of most cheap books, is large and clear—a great recommendation in a book intended to be read while in a carriage.

In *A Manual of Applied Mechanics*, Mr. W. J. M. Rankine has collected together in a compact form such parts of mechanical science as are applicable to the construction of edifices and machines. It is obviously a book which can be appreciated by none but a professional mechanic; but to such it cannot but prove useful. Mr. Rankine's high character as a scientific man, and position as President of the Institution of Engineers in Scotland, and Regius Professor of Civil Engineering and Mechanics in the University of Glasgow, are sufficient guarantees of its accuracy.

We have already expressed our unqualified pleasure at the reproduction, in a cheap form, of Miss Sewell's excellent novels, and have now only to record the fact that *Cleeve Hall* has been added to the series.

Miscellaneous, Pamphlets, &c.

The State of our Educational Enterprises, &c. By the Rev. William Fraser. Blackie and Son.
The Problem Solved; or, a Practicable Scheme of Decimal Coinage for the People: with Answers to Lord Overstone's Questions. By the Rev. E. H. Haskins, M.A. W. H. Dalton.
Shadow and Substance. By Charles H. Bennett and Robert B. Brough. Kent and Co.
Printing: its Dawn, Day, and Destiny. An Address delivered at the Royal Institution of Great Britain, Albemarle Street, on Friday Evening, May 14, 1858. Bradbury and Evans.

WITH a view to form a correct judgment on the results and tendencies of the educational systems at work in Great Britain and Ireland, the Rev. William Fraser has been for some time engaged in visiting the schools and training-colleges connected with the several religious bodies. The alleged result of his observations he publishes in a pamphlet entitled *The State of our Educational Enterprises*. We opened the pamphlet, expecting to find some useful information respecting the educational movement, but we soon discovered that "education" was in the author's estimation merely a means of religious proselytism, and that under the disguise of a pamphlet on education, we had been deluded into reading a controversial manifesto.

In *The Problem Solved*, Mr. Haskins proposes a scheme for introducing the much desired decimal coinage. This he calls "the *alb* scheme," because a silver coin to be called an *alb* is to be its unit. Its chief advantages are that it leaves the smaller coins at present in use as they were, and interferes less than any other proposed system even with the larger ones. The coinage would consist of four gold pieces:—1. The cent-alb, of which the decimal number would be 100, and the value 25s. 2. The eighty-alb, or sovereign, decimal number 80, value 20s. 3. Fifty-alb or mark, decimal number 50, value 12s. 6d. 4. The forty-alb, or half-sovereign, decimal number 40, value 10s. There would be four silver pieces:—5. The ten-alb, or crown, decimal number 10, value 2s. 6d. 6. The four-alb, or shilling, decimal number 4, value 1s. 7. The two-alb, or sixpence, decimal number 2, value 6d. 8. Alb, or unit, decimal number 1, value 3d. The three copper pieces would be as now: the penny, decimal number '33, the halfpenny, decimal number '17, and the farthing, decimal number '08. As far as we can form a judgment on this difficult financial question, Mr. Haskins's scheme seems to involve greater advantages and fewer inconveniences than the others which have been proposed for adoption.

Part I. of *Shadow and Substance* informs the public that the portraits by which it is illustrated are obtained by means of a magic-lantern. This operates by "a novel application of luminous rays to portraiture, which, by exhibiting human beings in an entirely new light, will enable the spectator to judge of a sitter's character by the development of his shadow." This is all explained in a dialogue between the author and the artist, who proposes to try the first experiment on his friend. The author, therefore, sits for his portrait, and the result is a shadow which exactly resembles an ape. The artist next tries his fortune, and find himself an ass. This at once proves the efficacy of the invention. Hickory P. Nutt, Esq., of Connecticut, U.S., when subjected to the magic-lantern, throws a vulpine shadow on the wall. The letter-press which illustrates this portrait (for we can hardly tell whether the pictorial illustrates the graphic, or the graphic the pictorial element of the work) fully bears out the character assigned to Mr. Hickory P. Nutt by the magic-lantern. "Lindsay Wolsey, Esq., late M.P. for Scrunch-lambton," together with the handle of his umbrella, makes a very good wolf; and a busy little tailor, hard at work, comes out as a beehive, the emblem of industry. This last is illustrated by "A Moral Song," on industry, in which the queen-bee, drones, and workers receive their due meed of credit in the social scheme. These caricatures are not by any means bad, and the writing is smart; but both want an individual and personal interest to make them tell with the public. If Lord Palmerston or Lord Derby, Mr. Vernon Smith or Mr. Bright, were to throw their shadows on the page, 'Shadow and Substance' might possibly be a success. Mr. Bennett is, in this publication, only reopening a vein which he has already worked with success: 'Comic Shadows,' published a year or two since by the late Mr. Bogue, were founded on the same idea.

Printing: its Dawn, Day, and Destiny, a lecture delivered at the Royal Institution on the 14th of May last, by Mr. H. Bradbury, has been published by the eminent firm to which the lecturer belongs, in all the luxury of thick, creamy paper, spacious margins, and sumptuous type. It often happens that the material attributes of a book are in an inverse ratio to its intellectual. In the present instance this is not the case. The lecture is very interesting and instructive. Mr. Bradbury begins with the beginning of his subject, and traces the art of printing to the pious fraud of a Grecian king, who wrote inversely on his hand the word "Victory," and stamped it on the liver of the victim which he had just sacrificed, in order to inspire his soldiers with confidence. After glancing at the monastic *scriptoria*, those mediæval substitutes for the steam-press, the art is traced through its earliest actual use in Europe, in the shape of block-printing, and through moveable types, back again to stereotype, a metallic form of block-printing. The modern development of the art, in the various forms of siderography, electrotype, &c., is next traced, and the various processes performed in a modern printing-office, from the "setting-up" the copy by the compositor to the correction by the "reader," who must be a man of considerable education, able to detect errors of fact, of grammar, of punctuation, and of taste, which may have escaped the author, as well as to correct the mere typographical errors of the compositor. This is, indeed, so amusing and instructive a treatise, that we should recommend the publisher to bring it out in a less sumptuous form, for the benefit of a lower class of readers.

List of New Books.

Bunnett's (F. E.) *Hidden Power*, 2nd edit., sm. 8vo, cl., 5s.
Ould's (Rev. J.) *Sermons*, cr. 8vo, cl., 7s. 6d.
Cambridge Examination Papers, fcp. 8vo, cl., 3s. 6d.
Cardinal (The), by Author of 'The Drachm,' cr. 8vo, bds., 2s.; cl., 3s.
Cassell's Art-Treasures Exhibition, 1 vol., 8vo, cl., 5s.
Cayley's (C. J.) *Bridle-Roads of Spain*, fcp. bds., 2s.
Children at Home, 5th thousand, sm. 8vo, cl., 5s.
Christina's (Rev. H.) *Fraser's*, &c., fcp. 8vo, cl., 2s. 6d.
Crabbe's (G.) *Poetical Works*, fcp., cl., 3s. 6d.

Cummings (Rev. J.) *They Word is Truth*, 8vo, cl., 5s.
 Dickens's Works, Lib. edit.—Martin Chuzzlewit, Vol. II., pt. 8vo, cl., 5s.
 Family Friend (January to June), post 8vo, cl., 2s. 6d.
 Forster's (Miss) *Robertine*, 12mo, cl., 2s.
 Froude's England, Vols. I. and II., 2nd edit., 8vo, cl., 3s.
 Galeotti's (J.) *History of Alexander I. of Russia*, post 8vo, cl., 10s. 6d.
 Household Cyclopaedia, Vol. I., roy. 8vo, cl., 12s. 6d.
 Hogg's (R.) *Vegetable Kingdom*, post 8vo, cl., 10s. 6d.
 Lockhart's (W. R.) *Tales of English Life*, 3 vols., post 8vo, cl., 12s.
 London's (Mrs.) *Ornamental Greenhouse Plants*, 4to, cl., 31s. 6d.
 ————— *Ferns*, 4to, cl., 6s.
 ————— *Annuals*, 4to, cl., 5s.
 ————— *British Wild Flowers*, 4to, cl., 42s.
 ————— *Ornamental Bulbous Plants*, 4to, cl., 42s.
 Lyræ Germanicae, 2nd series, 8vo, cl., 5s.
 Memoirs of Rachel, 2 vols., 8vo, cl., 5s.
 Pollock's (Rev. R.) *Apocalyptic Regeneration*, Vol. II., 12mo, cl., 5s.
 Price's (Lake) *Photographic Manipulation*, cr. 8vo, cl., 6s. 6d.
 Puseley's (D.) *Australia and Tasmania*, 8th edit., post 8vo, awd., 2s. 6d.
 ————— *New Zealand*, 8th edit., post 8vo, awd., 2s. 6d.
 Radcliffe's (C. B.) *Epilepsy*, 8vo, 2nd edit., post 8vo, cl., 7s. 6d.
 Saunders's (T. W.) *Practical of Magistrates Courts*, 2nd edit., 12mo, cl., 12s.
 Taylor's (J. P.) *Law of Evidence*, 3rd edit., 2 vols., roy. 8vo, cl., 6s.
 Treasury of Treasure-Books, new edit., sq., cl., 5s.

ARTICLES AND COMMUNICATIONS.

TRANSLATIONS FROM THE GERMAN.

My heart is a forest calm and deep,
 Where the sunbeams play and the shadows sleep,
 It echoes with melodies sweet and rare,—
 And thou art the nightingale warbling there.

REDWITZ.

When thro' the fields at dawn I stray,
 And pouring forth her matin lay,
 The waking lark, from out her bower,
 Soars upward to the broad blue skies,
 'Tis sweet to think that, at this hour,
 My gentle love has opened her eyes.

And when upon the evening air,
 Nought but one holy bell for prayer
 Peals through the dusk,—then, dying slow,
 Leaves Nature to untroubled rest,—
 'Tis sweeter still to think that now
 Sleep has my loved one on her breast.

REDWITZ.

COURAGE!

O HEART! beat calm and steady,
 And cast aside thy care;
 Thou'lt borne so much already—
 Now this one sorrow bear.

Fling all thine armour o'er thee,
 My spirit, and be free;
 There's nobler work before thee
 Than love's sweet ecstasy.

Yes! crush thy bosom's pleading;—
 Smile down the tears that rise:
 The swan, whose breast is bleeding,
 Sings sweetest as she dies.

GIBBEL.

PRIMULA VERIS.

BEAUTIFUL flower!

Hast thou already

Broken thy slumbers!

Joyful I greet thee—

Primula Veris!

Long ere another

Flower has awakened,

Thine eyes have opened,

Beautiful flower—

Primula Veris!

Spring-time, returning,

Whispers its greeting;

Playing with soft breath

Round thy sweet blossoms—

Primula Veris!

So, in my spring-time,

Wast thou far dearer

Than all love's brightest,

Maturest of flowers—

Primula Veris!

LENAU.

FROM HORACE.

"MISERABUM EST NEQUE AMORI," ETC.

Oh! how wretched are the maidens, who Love's pastimes
 are forbidden,
 And the sweet wine, care-beguiling,—ever fearing to be
 children

By an uncle's harsh invective! At thy workbox, Neobule,
 Cytherea's winged darling ever maketh thee unruly,
 Hating distaff and Minerva—hating all thy household
 duty—

Soon as Hebrus Lipareus comes from Tiber in his
 beauty!

Not himself, Bellerophon, back'd a steed so knightly:
 ever

In the foot-race, with the cestus he is victor: none so
 clever

With his arrow when the deer-herd o'er the open plain is
 flying;
 None so swift to track the wild-boar in the jungle-cover
 lying.

"O FONS BANDUSIÆ," ETC.

FOUNTAIN of Bandusia, bright,
 More than glassy mirror bright,
 Fairest flowers and sweetest wine
 Well I know of right are thine;
 But to-morrow thou shalt be
 Debtor for a kid to me,
 On whose forehead, budding out,
 Little horns begin to sprout,
 Tokens vain of happy dreams—
 Deeds of love and warlike schemes—
 For the little wanton's blood
 Red shall dye thine icy flood!
 Thee the dog-star harneth not,
 Tho' his rays be fierce and hot;
 Weary ox and roving kine
 Know what cool delight is thine!
 Thou shalt have a place among
 Fountains that the bard hath sung:
 I will tell of oaks that grow
 On the hollow rocks below,
 Whence thy waters downward rush,
 Making music as they gush.

NIGER, M.A.

SIR WILLIAM J. HOOKER'S REPORT ON Kew GARDENS, ETC.

WE gladly give publicity to the subjoined report, in the hope that it may be the means of drawing general attention to one of the most useful and best managed of our public institutions. The Botanical Gardens at Kew are well worth a visit, even to the Londoner who sighs for the sight of beautiful trees and flowers, and shaven lawns and cooling fountains, after being condemned to the close atmosphere and glaring pavements of the Strand and Regent Street; while the unrivalled selection of botanical specimens in the museums and houses, not to mention the ready courtesy and desire to assist the student which mark the distinguished person who is at the head of the institution, and which he has succeeded in infusing into his subordinates, render these gardens invaluable to the scientific botanist. We rejoice to see that the number of visitors has increased since 1841, from 9,174 to 361,978, and that Sir William Hooker is able to give a satisfactory account of the conduct of the increasing crowds of visitors who avail themselves of the privilege of visiting Kew, whether for scientific researches or for mere pleasure. We trust that we shall now hear no more libels on the English public from those stagnant bodies who desire to excuse their own spirit of dry exclusiveness in closing the doors of public edifices, by alleging a fear that "the monuments would be defaced." All experience goes to prove that implicit confidence may be placed in the good feeling of the people when they feel that they are trusted:—

Royal Gardens, Kew, 31st December, 1857.

SIR,—It is now universally known that ever since 1841 the public have been admitted, throughout the year, from one o'clock till dusk, to every part of the Botanic Gardens of Kew, including all the plant houses and the now extensive museums; and, in the summer season, to the adjacent pleasure ground, and extensive arboretum. The Botanic Garden, *proper*, has been augmented from the 14 acres, of which it consisted at the time of my appointment, seventeen years ago, to 72 acres. The number of visitors has gradually increased from 9,174 (in 1841) to 361,978 in the year now closed (1857); and, of their general and, I may say, improved conduct I can speak in very satisfactory terms.

I proceed to state, as briefly as possible, the principal changes and improvements which have taken place in this establishment, and some of the many advantages derived by the public from it during the past year. I must also take the liberty of pressing upon the First Commissioner's

serious attention, the great deficiency which exists in our greenhouse department; a deficiency, indeed, long felt, but which becomes more urgent, year by year, till it now causes me great anxiety, as affecting the prosperity of these unrivalled gardens.

The Botanic Garden, including the several Plant Houses.—The walks and lawns, the shrubberies and flower borders, have lately been, under the directions of the First Commissioner, rendered more ornamental than ever; and means are amply provided for their permanent improvement. The summer flower-beds have been more than doubled in number. Roses and flowering shrubs have been extensively planted, and their beauty will be yearly more developed. A number of vases and pedestals have been provided, some of which are permanently placed; and others will be so, when the weather permits. Several new walks afford increased access to the various parts of the gardens and the different buildings. There has been a large accession of new and rare plants, derived partly from collectors abroad, and partly from our system of exchange with other scientific establishments. The general keep of the plants, both hardy and tender, is improved: this is mainly due to our being now enabled to maintain a more efficient staff of gardeners and foremen; for it is obvious that we could not command superior persons for our work, till we gave them a remuneration equal to what they could obtain in other first-class gardens. With the approbation of the First Commissioner I have ventured to recommend the extension of this system, and have kept it in view while framing my estimates for the coming year.

No one can fail to be struck with the improved condition of the plants in our noble palm house, their unrivalled health, vigour, and beauty. The orchideous house, the heath house, the ferneries, the succulent plants, the camellias and rhododendrons (especially the Indian ones), are all in a most satisfactory state.

Need of a New Conservatory.—All the plant houses are progressing favourably, with one exception, to which I have already alluded, as a source of deep concern. Unless we have at once a structure suited to the reception of our large trees and shrubs that will not bear frost, especially that once celebrated collection of pines, araucarias, proteas, &c., they will soon be past recovery. Already they have suffered extremely for want of space; many have perished; many are deformed and crippled, being shorn, every now and then, of their graceful and stately heads, in order to bring them under the shelter of a dark roof, that of the "orangery," only 23 feet high, or in a hovel of a building long ago condemned as discreditable to the gardens, and quite unsuitable to them. The crying need of a new conservatory has long been admitted. One very old and decayed greenhouse, which had been tenanted by a portion of the very plants in question, was pulled down four years ago, with the understanding that it should be replaced by a better building; and numerous desirable works have been postponed, that the money destined for them might be applied to erecting a structure commensurate to our wants. I do not know that I can express my views on this subject in stronger words than I used last year, and which I now beg to repeat. In my report for 1856, I said that I must speak almost in the past tense of those superb Mexican, Australian, and Norfolk Island araucarias, conifers, &c., which were once the pride of Kew Gardens; but that while some had suffered past recovery, others might still be restored, by affording them needful space, light, and temperature. I added, as a further proof of the evident necessity of the house in question, that, during the whole sixteen (now seventeen) years of my directorship, not any addition had been made to the accommodation for these kinds of plants: it had, indeed, as above shown, sustained a diminution. The gardens cannot be deemed complete, till the trees and shrubs of temperate

climates are as well cared for as the tropical plants, for whose reception our noble palm house was erected 13 years ago. Then, and not till then, will this national establishment be perfect. A botanic garden is not valuable, as once was thought, for the number, mainly, of the species which it includes, but for their usefulness and beauty: they should be a *selection*, rather than a *collection*.

The conservatory in question would certainly cost a large sum of money; but not nearly so much as did the palm house, which involved several items not requisite in a structure for harder trees and plants. The price of glass, too, has fallen materially since 1844.

The Museum of Economic Botany.—It has been the privilege of Kew Gardens to remove the stigma long and not unjustly cast upon scientific botany, viz., that it is of but small practical use; and this was happily effected when the first museum was founded, ten years ago. It is obvious that the spectacle in the garden of those living plants which yield substances valuable in commerce, in the arts, in medicine, and in domestic economy, when coupled with a museum where those very products, in different stages of preparation, are displayed, must be useful. The most precious gifts of nature, shown both in their rude condition and as adapted to his uses by the ingenuity of man, cannot fail, when thus combined, to prove of great and telling importance, fraught with instruction, and appealing forcibly to the eye and the understanding. And this leads me to the great event of the past year, viz., the opening in May of a new and second museum, which is a spacious and three-storied building, containing, in its three large apartments on each floor, 11,000 superficial feet of glazed mahogany cabinets, from one to two feet deep, besides numerous large objects, not requiring protection, and an extensive series of botanical drawings, engravings, and portraits, which are suspended on the walls. Government has, from the first, been liberal towards the museum; and the interest which the First Commissioner took in the matter has caused the new edifice to be well adapted to its purposes; for it is lightsome, and so spacious as to permit the objects to be arranged both systematically and instructively. The old museum contains glazed cabinets measuring 6,000 superficial feet. One has only to see the immense numbers of people, from the prince to the peasant, who visit these collections, and to be told that almost every day application is made for information respecting some part or other of them—the woods, the fibres, the drugs, the dyes, &c., &c.—to appreciate the practical utility of these museums.

During the past year, the important series of specimens, obtained by gift and purchase, from the *Exposition Universelle* at Paris, and the valuable donations of the Commissioners for our "Great Exhibition" in 1851, have been received and deposited in their proper places.

The Scientific Department.—The Royal Gardens of Kew, it must never be forgotten, were long maintained by the royal family, especially under the auspices of His Majesty George III., and of Sir Joseph Banks, with a special view to the promotion of science. This is proved by the several editions of the '*Hortus Kewensis*,' prepared by Aiton, Solander, and Brown, and by the magnificent collection of exquisite drawings made by Bauer, of the plants in these gardens, which is now deposited in the British Museum. This department has not been neglected of late years; on the contrary, there has grown up, in connection with the Botanic Gardens, an herbarium and a library (which are maintained, by the gracious consent of Her Majesty, in the house formerly occupied by the late King of Hanover), and which are second to none in the world for extent and usefulness. Their progress, and the donations bestowed upon them, have been related in my former reports. The immense service rendered by this herbarium and library to authors

engaged on botanical and horticultural labours, and in investigating the economical uses of plants, is fully acknowledged throughout Europe. During the past year alone, the following works have been entirely carried out by means of the *hortus siccus*, the books, and the drawings here deposited; and upwards of fifty scientific persons have been engaged, for a longer or shorter time, in special studies bearing on the publications which they are preparing, because of the extraordinary facilities here afforded them. Of these the following distinguished gentlemen have fixed their abode in Kew for consecutive weeks and months, for this sole purpose:—

1. Dr. Grisebach, Professor of Botany at Göttingen, preparing a Flora of the British West Indian Islands, under the authority of her Majesty's Secretary for the Colonies.
2. Dr. Engelmann, of the United States, working at *Cacti*, and the genera *Euphorbia* and *Cuscuta*.
3. Dr. Andersson, Botanical Professor at Stockholm, engaged on a general work on Willows.
4. Dr. Nylander, of Paris, who is publishing the Lichens of all parts of the world.
5. Professor Ersted, of Copenhagen, specially occupied with the Plants of Mexico.
6. Dr. Harvey, Professor of Botany in the University of Dublin, working on his Flora of the British Possessions in South Africa.
7. The Rev. Richard Lowe, for his new publication, a Flora of Madeira.

The habitual visitors engaged in botanical publications are the following:—

1. Mr. Thomas Moore, of the Chelsea Physic Garden, for his book on Ferns.
2. Dr. Lindley, the Orchids of India.
3. Fred. Currey, Esq., M.A., engaged with the *Fungi*.
4. Rev. M. J. Berkeley, the *Fungi* and *Cryptogamia* in general.
5. Professor Henfrey, various works connected with botany.
6. Mr. Mitten, Mosses and *Hepaticæ*.

The following individuals have studied in the botanical library and herbarium for a length of time, in preparation for foreign travel, or for Government situations requiring a knowledge of botany:—

1. Dr. Sinclair, for many years Colonial Secretary of New Zealand, preparatory to exploring the botany of that colony.
2. Mr. Bourgeau, previous to accompanying Capt. J. Palliser as botanical collector to the British North-American Exploring Expedition.
3. Professor de Vries, of Leyden, before proceeding on a highly important botanical and agricultural mission to Java, under orders of the Dutch Government.
4. Dr. Kirk, about to start with Dr. Livingstone, as naturalist.
5. Dr. Lyall, R.N., recently appointed botanist to the expedition sent to determine the boundary-line between the British and United States possessions in North-west America, &c.
6. Corporal Bittle, of the Royal Engineers, who was training as an assistant collector in the last-mentioned expedition.
7. Mr. C. Wilford, to qualify himself for his botanical and horticultural mission to China, Japan, and Manchuria.
8. Mr. Prentiss, assistant-surgeon, Honourable East-India Company's Service, previous to his departure for India.

It is not possible here to specify all, or nearly all, the very numerous works upon botany and the papers relating to botanical subjects which have been published during the past year, and which have been, wholly or in part, elaborated at the herbarium, or by means of its contents. Still I were wanting in gratitude if I omitted to express again our obligations to George Bentham, Esq. (the liberal donor of his herbarium and library, mentioned in former reports), who continues daily to devote his time to these collections, and to

scientific publications connected with them. This gentleman has just completed a Flora of the British Islands. Dr. Seemann's '*Botany of the Voyage of H.M.S. Herald*' (published by order of the Lords of the Admiralty) has been finished; the '*Botanical Magazine*,' a work which specially illustrates by coloured plates the plants of the Royal Gardens of Kew, continues to appear monthly. A new periodical has been commenced devoted to illustrating by quarto coloured plates the ferns of the same gardens; the Flora of Tasmania (published under the authority of the Lords of the Admiralty) approaches completion, and its author prosecutes his publication on the Botany of India, and assists in conducting through the press the Flora of Ceylon, which is the work of his friend Mr. Thwaites, superintendent of the Botanic Garden of Ceylon.

The Director feels himself bound to acknowledge the important services rendered to the horticultural as well as the scientific department of the gardens by grants from the Treasury for special purposes; to the Lords of the Admiralty and the Secretaries for the Foreign and Colonial Offices for many communications bearing on our establishment, which they had received from British ministers abroad, and from governors and official gentlemen in our own colonies. I would here also desire to express our great obligations to the directors of the several steamboat companies, especially of the Peninsular and Oriental, and the North and South American, for their liberal conduct in conveying packages connected with science free of expense to us.

During the past year, the herbarium has received important accessions in the collections sent home by the following individuals, who are employed at the expense of Government:—

Mr. Barter, botanist to Dr. Baikie's second Niger expedition.—If all the collections arrive safely, and are as valuable as those which have already come, there is no question that our acquaintance with the vegetation and commercial vegetable productions of Tropical Western Africa will much exceed all that has been effected by preceding explorers. (Foreign Office and Admiralty.)

Captain Denham's naturalist, attached to his surveying voyage in the less known parts of the South Pacific, especially the Feejee Islands, &c., &c. (Admiralty.)

Mr. Bourgeau, who accompanied Captain J. Palliser's exploring expedition (previously mentioned) in British North America. (Colonial Office.)

Dr. F. Müller, botanist to the North Australian Exploring Expedition. (A colonial appointment.)

Mr. Charles Wilford is sent to Hong-Kong and will join the survey of the coast of Manchuria. His collections are daily expected. (Admiralty in part, aided by a special grant from the Treasury on the application of our First Commissioner.)

Royal Pleasure Grounds.—This extensive piece of ground yearly gains in beauty, through the great number of trees which have been latterly, and are now being, planted, and which are so located as to be also instructive to visitors. The noble vistas of deodars are assuming the effect they are intended eventually to produce. Two years ago the First Commissioner sanctioned the removal of a quantity of gravel and soil, with a view of forming a lake, four and a half acres in extent, in a spot so situated that it might be filled with water from the Thames, according to a plan furnished by the board. Already 13,000 square yards have been taken away (for road-making) without any cost to us; and thus a feature which would greatly add to the ornament of these gardens will be acquired at a comparatively trifling expense.

New Nursery for the Supply of Trees to the Metropolitan Parks.—An important, new, and even profitable item in connection with our pleasure-ground must not be omitted. This is the

new nursery, formed by order of the First Commissioner, in a spot where it no way detracts from the beauty of the adjacent scenery, and which is destined to supply trees for the metropolitan parks. So great was their demand in 1854-5 that suitable kinds could not be procured in the market. This nursery of young trees has thriven so well as to afford already to the metropolitan parks, in the winter of 1856-7, 1,010 trees (chiefly planes and English elms), and during the present season 4,100; while a considerable stock, in the most healthy condition, remains for future similar use.

It may be added, that from our own pleasure-ground nursery were sent, with the sanction of the First Commissioner, and without detriment to our grounds, various hardy ornamental trees and shrubs, particularly evergreens:—

To Battersea Park	...	4,013
" Hyde Park	...	2,976
" Victoria Park	...	2,300

9,289

In conclusion, I have to state that the First Commissioner has required the principal gate-keeper of the Botanic Garden, the two porters of the museum, and two garden patrols, to wear livery,—an arrangement already found to be attended with very beneficial results.

I have, &c.

(Signed) W. J. HOOKER, Director.

To the Right Hon. the First Commissioner of Works, &c.

GOSSIP OF THE WEEK.

At a meeting held at the Freemasons' Tavern, on the 1st of last month, by persons connected with the newspaper press, it was decided that a society should be established for giving assistance to members, their widows and children, in necessitous circumstances. A committee was accordingly nominated to consider the subject, and report; and also to draw up a series of rules for the proposed society's guidance. These were submitted to a second meeting on May 15th, and await their final ratification by a general meeting, to be held this day at two o'clock, at the Freemasons' Tavern. A question of some delicacy and great importance has already arisen, and must speedily be set at rest. The English press has hitherto been distinguished by its independence, and it becomes a question whether, if the public generally were called upon to contribute to the Newspaper Press Fund, a door might not be opened to the exercise of undue influence. In our opinion, the press, like the daughter of Caesar, should not only be pure, but above the breath of censure, and we cannot but think that the subscriptions of a few public men would be dearly bought by the surrender of that perfect independence which drew from the late Sir Robert Peel the remarkable testimony, that during the whole of his official career he had never been applied to for any office, place, or favour, by any member of the press.

A petition to the House of Commons, praying for an amendment of the law of artistic copyright, is lying for signature at the house of the Society of Arts. We trust that artists will see the folly of apathy in a case like this, where their interests are so nearly at stake.

Sixty-two writing-cases have been sent in to compete for the Society of Arts' prize of £20, and the Society's silver medal, but all, having been weighed in the balance, have been found wanting. Further competition is invited.

The local boards of examiners, appointed by the Society of Arts under the new arrangement, have examined 1,108 candidates, of whom 337 desire to undergo the final examinations.

At the twenty-fourth ordinary meeting of the Society of Arts, held on the 26th of May, a paper was read by Mr. Digby Wyatt, "On the Influence exercised on Ceramic Manufactures by the late

Mr. Herbert Minton." Mr. Wyatt traced the progress of the art in England, and, incidentally, abroad also, from its infancy, and assigned to Mr. Wedgwood and Mr. Minton the foremost places respectively in the two branches of the art to which they devoted their attention. But, while acknowledging the improvements they had effected, he reminded his hearers that ceramic manufactures were yet in their infancy in this country, and that beauty of form and colour, and excellence of workmanship, and not mere cheapness, were the objects which manufacturers should place primarily before them.

The Palace at Hampton Court has hitherto been the refuge of destitute members of good families. This old tradition has now been broken through, by the assignment to Professor Faraday of a residence there, which, as an additional acknowledgment of his services, has been furnished at the Queen's expense.

Canon Moseley, whose report on competitive examinations for military appointments we noticed last week, has been appointed a civilian member of the Council of Military Education. An artillery officer will be given him as a colleague.

The public are accustomed to see the names of most of our theatrical managers periodically in the 'Gazette,' and yet we hear of the probable erection of two new theatres in the metropolis. One is to be built near Limehouse Church, by Mr. Nelson Lee, of the City of London Theatre; while the Adelphi is to be taken down and rebuilt.

We have to record the lamented death of Mr. Henry W. Herbert, well known by the *nom de plume* of Frank Forester. He shot himself with a pistol at New York; the motive, explained in letters left behind him, being disagreements with his wife, to whom he has been married only three months. Mr. Herbert was the son of the Rev. W. Herbert, Dean of Manchester.

On Tuesday last the Committee of Privileges decided in favour of Lord Talbot's claim to the earldom of Shrewsbury; Lord Cranworth, among the law lords, leading off by an elaborate statement of the case.

Captain Sir William Peel, whose death is reported in the India news, was third son of the late Sir Robert Peel, Bart., and was born on the 2nd November, 1824. He entered the navy as midshipman on board the *Princess Charlotte*, Captain A. Fanshawe, flag of Admiral Sir Robert Stopford, in April, 1838, and took part in the bombardment of St. Jean d'Acre. From the *Princess Charlotte* he removed to the *Monarch*, and afterwards to the *Cambrian*, Captain Chads, in which he served in the China seas. In 1844 he passed his examination in such a brilliant manner as to call forth the warm eulogiums of Sir Thomas Hastings and Sir Charles Napier, and was forthwith promoted to the rank of lieutenant. In the May of that year he was appointed to the *Winchester*, 50 guns, on the Cape of Good Hope station, and shortly after removed to the *Coromant* steam-sloop, in the Pacific, and subsequently to the *Thalia*, 42, on the same station. On the 27th June, 1846, he was promoted to the rank of commander, and was appointed to the command of the *Daring*, on the North-American and West India station. He held several minor commands until the outbreak of the late war with Russia, when he was made captain of the *Diamond*, 28, in the Black Sea fleet, and distinguished himself greatly with the Naval Brigade in the Crimea. His name will for ever be associated with the gallant doings of the *Diamond* battery before Sebastopol; but he was compelled from wounds and over-exertions, to return to his native country before the fall of that formidable fortress. At the commencement of the differences with China in 1856, he was appointed to the command of the *Shannon*, 51, screw frigate, ordered on the China station, but had scarcely reached the Chinese waters before he was ordered by the Ambassador, the Earl of Elgin, to go

with spare troops to Calcutta to afford assistance in the suppression of the mutiny of the Bengal army. Since the *Shannon* anchored in the Hooghly, his exertions with his brave crew were unremitting in carrying out the views of the Governor-General. He made, with his men, a rapid march to Allahabad and into Cawnpore, and, as our readers are aware, was severely wounded at the capture of Lucknow, under General Sir Colin Campbell, by a musket-shot through the thigh. He was made a Companion of the Order of the Bath for his services in the Crimea, and for his recent services in India nominated a Knight Commander of that order. He was also an officer of the Legion of Honour of France, and of the Imperial Order of the Medjidie, and had received the Sardinian war medal. In addition to these we may mention the Victoria Cross, which he received for throwing with his hands a live shell out of the battery. He was the favourite son of his illustrious father. It is related, that in speaking of his son after the war on the coast of Syria, Sir Robert Peel said, "I am, indeed, proud of my sailor son. If he have the opportunity, I feel certain he will follow the heroic career of one he seeks to emulate—Nelson."

Sir John Taylor Coleridge, who has for many years sat as one of the judges of the Court of Queen's Bench, has formally announced his retirement. The retiring judge has been for more than twenty-three years on the bench, having succeeded Sir William Taunton, one of the judges of the Court of Queen's Bench, on the 28th of January (Hilary Term), 1835. Sir John Coleridge was educated at Oxford, and took his degree in Easter Term, 1812, when he was the only man of his year in the first class in classics; in 1810 he obtained the prize for Latin verse, and in 1813 the two prizes for the Latin and English essays. While at the bar, he went the Western circuit, and became a serjeant in 1832, three years before he was raised to the bench. Mr. Hugh Hill, Q.C., the newly-appointed judge, was called to the bar in 1841, before which time he had practised with great success as a pleader for a considerable number of years. Mr. Hill's pleading connection early introduced him to business, and from the date of his call his practice was considerable, especially in mercantile cases. On the Northern circuit he soon stepped into the first junior business, and was extensively retained in the city of London. In the year 1851 he was called within the bar, and latterly, in consequence of a failure in health, arising from the over-pressure of business, he had given up answering cases, confining himself to practice in open court. Mr. Hill's age is sixty, or thereabouts; he has never taken an active part in politics, but is understood to be a strong Conservative.

The Historical Society of Upper Bavaria has just been presented, by the ex-king Louis, with the carriage in which Pope Pius IX. fled, in 1848, from Rome to Gaeta.

The archive-room at Venice, brought before public notice especially by the works of Ranke, Hammer-Purgstall, Cibrario, Brown, Acogna, Guichard, and others, is, it is now said, daily filled with literary men of all nations, studying the various protocols, letters, and secret papers of the great republic. There are more than one thousand archives, about four hundred saloons and smaller rooms, and about two million volumes.

A memorial is about to be erected by the Danes to Steen Steensen Blicher, whose novels and descriptions of life in Jutland have made his name widely known. The monument is to be placed on the Himmelberg, the loftiest point on the promontory of Jutland, about five hundred and fifty feet above the level of the sea.

Herr von Reaumer, the historian, has left Berlin for Turkey, accompanied by Professor Guhl, who means to spend some time in Greece, particularly in Athens, in order to compare at leisure the ancient monuments of that city with the illustra-

tions of his great work on Grecian art. He is spoken of as the probable successor of the late Professor Kügler.

The excavations of the theatre of Herodes Atticus, near Athens, are almost completed. The whole front, which is built in the Roman style, is now freed from rubbish, and the proscenium and the marble seats are exposed to view. The latter are capable of providing ample room for 12,000 people. They have evidently suffered much from the action of fire. A male statue of considerable beauty was lately found amongst the ruins. The head and the right arm were wanting, but the head was afterwards dug up. The hair was gilt, the eye-lashes painted, and the iris of the eye coloured.

A great number of letters of sympathy and condolence have been sent to the widow of the late Johannes Müller by scientific societies of which he was an associate. The members of the Academy of Sciences in Brussels intend to hold a special meeting in honour of him; and the secretary has written to the friends of the great philologist for a list of the academies and learned societies to which he was attached: their number is something extraordinary. There is much speculation as to the final destination of his magnificent library, which is one of the best medical, zoological, and geological collections of books in the world. Alexander von Humboldt is anxious that it should remain in its entire state; but there must be duplicates of so many of the works in the Royal Library in Berlin, that it can hardly be expected that the government will purchase it in its undivided state.

An interesting work, as an historical picture, of one of the important events of our own times, is now exhibiting in Dresden. It is by Edward Dubufe, one of the first portrait-painters of France, and describes the congress of statesmen held in Paris in 1856. There is none of the brilliancy of colour from uniforms and orders which previous conferences of a similar nature have afforded, but the portraits are said to be all speaking likenesses, and as such will be a most interesting memento of this great meeting. The statesmen are all assembled in a handsome room, decorated in *rococo* style, in the middle of which stands the green table. A picture of Napoleon I. and a bust of Napoleon III. tell at once the locality. In the foreground, surrounding Count Walewski, are seated the plenipotentiaries of the great powers which took part in the war. Lord Clarendon's is one of the best figures in the group; near him, and evidently paying attention to what he is saying, is Count Walewski, leaning his arm on the table; opposite to them is Count Orloff, thoroughly military in his character; on the left behind him, Lord Cowley and Counts Buol and Cavour. Behind the green table we see Herr von Manteufel, one of the least successful portraits in the picture; and beyond him Baron Bourqueney and Baron von Hübnér. M. Benedetti, the secretary of the congress, is seated at a table apart, conversing with the Turkish ambassador, Mehmed Dschemil Bey. Baron Brunow, with Count Hatsfeldt and the Marquis Villamarina, complete the group. The figures are well arranged, and the portraits admirable; and, without being of the highest value as an historical picture or a work of art, yet it is still most interesting from its subject, and from the success in the likenesses which the author has certainly attained. It is destined for Versailles, and is the property of the Emperor of the French.

Professor Sedgwick has been elected a corresponding member of the Academy of Sciences of Paris, for the section of Mineralogy and Geology.

Several of the continental journals publish the translation of a letter addressed by Sir Edward Bulwer-Lytton to M. de Lamartine, on the subject of the latter's pecuniary embarrassments. The English novelist expresses profound admiration of the French poet, sympathizes with him in his diffi-

culties, and offers his cordial co-operation in the measures undertaken for his relief.

A communication addressed to the Academy of Sciences of Paris, in its last sitting, announces that M. Brulus, of the Observatory of Berlin, discovered, on the 21st ult., a telescopic comet in the constellation of Andromeda. The mean time was 14h. 21m. 54s. 8; right ascension $24^{\circ} 3' 25'' 4$; declination $+ 39^{\circ} 57' 52'' 8$.—Another communication announced the discovery, on the 3rd ult., at the Observatory of Cambridge, United States, of a comet of which the right ascension was $9^{\circ} 35'$, and the declination $+ 35^{\circ} 10'$.

Civilization is spreading in Asia. A St. Petersburg letter tells us that a flower show was held some time back in the very distant locality of Nicolaevsk, at the mouth of the Amoor. Not fewer than fifty-five persons, it is said, contributed to the show, and fourteen of them obtained prizes.

The French government is about to establish a new zoological garden at Paris, but it is not to be of wild mammalia, birds, and reptiles, to which the Jardin des Plantes is already devoted, but to mammalia, birds, and fish, which belong to other climates than that of France. It is in the Bois de Boulogne, which has lately been so splendidly ornamented, that the new garden is to be placed.

FINE ARTS.

ROYAL ACADEMY.

[Fourth Notice.]

AMONGST the stray works of academicians, which take rank as evidence of past powers, may be mentioned a pretty drawing, by Mulready, of a mother and child (799), where the expression of the former is more admirable than the drawing of the latter; a small subject of *Zephyr and Aurora* (121), by Frost; and one of those illustrations of our Indian triumphs, which have been so numerously contributed of late years, by Mr. G. Jones, the *Destruction of the Fortress of Emaum Ghur* (240).

Mr. Creswick, who should stand at the head of landscape art, is scarcely equal to past works in the four subjects of this year; but in the *Road by a Highland Lake* (422), the painting of the distance on the left of the picture shows the hand of an accomplished master. In the *Ford across an English River* (67), the cattle have been contributed by Sidney Cooper, who displays also his peculiar taste in depicting cattle scenes in the *October Evening* (430), and others.

The landscape entitled *Shepherds* (502), by J. Linnell, senior, is one of the works of mark in the exhibition. That extent of hanging wood and brilliant fleecy sky could have been painted by no other hand than his.

Mr. Redgrave also follows in the track of preceding years in the scene called the *Growth of Love* (202), where, however, the luxuriant growth of timber-trees is by far the most prominent feature. Indeed, the want of gradation between the massive beech-stems and the minute detail of foliage strikes the eye as a defect. This is rather a photographic copy than a finished picture.

In Mr. Danby's *Landscape* (521), which professes to illustrate the scene of the *Odyssey* where athletic games are instituted in honour of Ulysses, the whole effect depends upon a burning sun piercing through a group of trees, and lighting up every object with a uniform lurid light. The figures, though numerous, are undistinguished, and entirely subsidiary to the natural features, which are arranged with much grandeur and dignity. The scene of the *Death of Abel* (291), is somewhat mannered in treatment.

The scene from *Lear* (310), by Mr. Poole, has all the wildness of tragedy without its awful solemnity and truth to natural probability. The mysterious light and rich profuse colouring are an inadequate substitute for defects of drawing and want of expression in the various characters.

One of the few efforts in historical painting is

Mr. Cross's picture of the *Coronation of William the Conqueror* (457). The main incident, the king's determined grasp of the crown, is represented with full force; but the difficulty has been to represent the cause of his alarm. From the explanation we learn that it was occasioned by the shouts of the applauding multitude outside, mistaken by the Conqueror for the cries of a tumultuous population in revolt against him,—a fine satire for the enemies of despotic monarchy! But whether history be veracious or not in this particular, the effect as here rendered is powerful and decisive.

Mr. Crowe's representation of *Pope's Introduction to Dryden* (1104), deserves attention for its careful composition; but the inherent difficulties of representing so many distinguished characters in the same scene have not been wholly overcome.

Shakspeare receives his usual share of illustration. Mr. Dicksee presents us with *Kate* (49), in all the imperious humour of the shrew not yet tamed, and richly coloured; and Mr. Leighton gives a more elaborate rendering of *Count Paris finding Juliet apparently lifeless* (598). This is a scene which will bear close examination, and almost redeems the great promise of Mr. Leighton's famous *Cimabue* picture. The attitudes are dramatic, and yet natural. An illustration of Goethe's ballad of the *Fisherman and Syren* (501), also is very skilfully managed. In these pictures there is movement and purpose; they are not a mere exposition of symmetrical unmeaning forms. *Shylock dismissing Lancelot* (341), by D. W. Deane, reminds the visitor, in arrangement, costume, and colouring, of Mr. Gilbert's treatment of such scenes. This is one of the most complete and forcible pictures of this class that Mr. Deane has yet exhibited.

Mr. Richmond's scene from sacred history (276) should not be overlooked. We are reminded of Mr. Lauder's treatment of a similar scene in the National Institution, and see the superiority of this method of treatment as to reverence and refinement of feeling. Traditional methods of colouring have been observed here with great advantage, and a wild sky behind is typical of the mystery and awe of the scene.

The remaining figure-subjects of note must be hastily enumerated. There is a *Scene in Wales* (365), by J. and G. Sant, where the main object is a peasant woman standing at a well, finely drawn, but an obvious study. A scene representing a *Press-gang* (512), by A. Johnston, must be noticed, where the style of treatment naturally follows that of Hogarth. The incident is painful enough, but is very well told; and though the figures want ease, and the painting is rather hard, and the colour might be stronger, there are great and promising merits in this production. On the stairs in the entrance passage a warmly coloured figure, called *Vanity Fair* (913), by T. H. Maguire, attracts attention.

Mr. Hughes's *Nativity* (284) is one of the few instances that remind the spectator of the Pre-Raphaelite school. There is a great deal of mystery in accidental parts of this picture, such as in the shape of the window-frame, and of the angels' wings; much beautiful expression in the celestial faces, and a glow of delicate rose colour, which is a novelty, in tone. All these circumstances make this a picture of some mark, though it appeals to a limited class of sympathies, and is not considered by Mr. Ruskin to be wholly successful.

Mr. Gale's small pictures in illustration of Longfellow's *Evangeline* (54 and 90) may also be noticed, where there is a leaning to a similar style of treatment, by giving leanness and quaintness to the figures, and great profusion to foliage and natural details. In these the handling is perhaps more remarkable than the success of composition. The illustration of Tennyson's *Two Lovers* (246) is prettily managed.

Mr. Wyburd's *Amy Robart and Janet Foster*

(425), is an instance of his delicacy in the treatment of female beauty, and skill in painting costume, though the expressions are somewhat lifeless. Mr. Rossiter has one subject, *An Amateur* (92), vulgar and humorous, though not nearly so forcibly drawn or coloured as many we remember from him.

Mr. Ansell repeats himself again in two scenes from Spanish life near Seville, *Crossing the Ford* (572) and the *Spanish Shepherd* (584). In the latter, where the arid plain and cloud of dust heighten an effect which is not the most refreshing, however true, in this state of the weather, we are naturally led to ask—Does a Spanish shepherd usually walk in front of his flock? Such is the order of things in Spain, if we are to believe Mr. Ansell.

Two pictures of small dimensions which we are now about to mention, both of great merit, have met with very unequal attention. One of them, Mr. Brett's *Stonebreaker* (1084), has deservedly attracted very high praise from Mr. Ruskin. The drawing, indeed, of this small picture is faultless, and the colour, though rather chalky, gives the effect of the light of a summer's day upon the Surrey Downs. The meadow in the distance is rather washed in than painted, but the distant hills and trees are beautifully touched. Another picture still more remarkable for nicety of drawing, and extent of minute subject, is Mr. Hayllar's *Carpenter's Shop* (195), and this, strangely enough, appears to have been passed over unnoticed by all the critics. The conclusion is irresistible that this must have been painted from, if not upon, a photograph: but it is almost as minute as Gerard Douw, and is lighted and coloured throughout with remarkable truth and feeling. Mr. P. R. Morris's *Peaceful Days* (528), attracts attention from the contrast in the heads, and the truth of the colour. By Mr. Smallfield, another of the careful students of small detached scenes, we have a capital picture of a child and nurse in the *Strange Gentleman* (33), and a drawing of a boy with hawthorn blossoms (877)—a favourite study of botanical painters.

Mrs. Ward's scene representing *Howard's Farewell* (360), is a pleasantly chosen piece of biographical history, clearly and plainly told; and, in a manner of treatment which is familiar to all, may be mentioned: Mr. Joy's *Wandering Thought* (398); Mr. Hardy's interiors (91 and 93); Mr. Provis's (70 and 394), Mr. Lance's *Fruit* (379 and 583), Mr. Duffield's (592), and Mr. Absolon's water-colour drawing, *Boulogne* (874).

Mrs. Jerichau contributes a subject in her expressive style, *Family Devotion* (882), representing Danish peasants sitting round a homely table; Mr. Dillon gives some local peculiarities in his scene of *Emigrants on the Nile* (273); and in *Tibbie Inglis* (283), by T. F. Marshall, a pretty thought has been very gracefully expressed.

Amongst the remaining landscapes, Mr. Anthony's *Twilight* (1014), is to be noticed, though hung so high that its remarkable features of fine perspective and river reflections are almost lost. The *Sweet Spring-Time* (952), is the other contribution of this distinguished artist. In a class of rising artists of high promise may be ranked Mr. Hulme with his scene *Near Woking* (201), and *At Lady Farm, Pyrford* (897); Mr. Oakes, with *Shallow Water* (227), and the *Warren* (526); and Mr. Emmerson, who paints the *Maid of Derwent* (200), and *Going to Market* (286). Mr. Jutsum is where he was, in the view of *Ben Nevis* (895).

Mr. W. Linnell's landscape called *Hill Country* (496), and Mr. G. Stanfield's foreign views (172, 395, and others), also demand notice. A remarkably gaudy contrast of autumn foliage may be seen in Mr. Kennedy's *View on the Esk* (16). In Mr. Hall's *Paeant Cradle* (1083) we notice an imitation of one of Mr. Wallis's morning skies, seen through a casement: and a more threatening aspect is to be observed in Mr. Ritchie's scene of the *Huguenot Conventicle* (826).

Nor should be omitted a fine landscape by Mr. W. Linton of the *Vale of Lonsdale* (463); a clever minute study of castle walls and herbage, called *Past and Present* (428), by Miss E. Blunden, and some unusually fine specimens of flower-painting, by Miss Mutrie (486, 188, and others).

The very beautiful collection of water-colour drawings, the property of John Palmer, Esq., was disposed of on Monday week by Messrs. Foster of Pall Mall. Among the principal specimens were *The Gamekeeper's Return*, by Frederick Tayler, 11 inches by 7½, 23½ guineas; and *Dressing for the Ball*, by the same artist, 27½ inches by 20, 21 guineas. *A Distant View of Harlech Castle*, *A View on the Coast near Whitby*, and a minute but extensive *Landscape*, with fine day-light effect, by Copley Fielding, 47½ guineas. *Raising the Standard on the Banks of the Loch Leven*, by G. Cattermole, engraved, 20 guineas. *Interior of the Brewers' Corporation Room at Antwerp*, by Louis Haghe, 20 inches by 14, 47 guineas. *Shylock and Jessica*, a charming work, by T. Uwins, R.A., 15½ inches by 10½, 23 guineas. *Evening*, by G. Barrett, the celebrated engraved drawing, 22 inches by 15½, 21 guineas. *Cattle standing in a Pool*, brilliant evening effect, by T. S. Cooper, A.R.A., 13½ inches by 9½, 28 guineas. *The Capuchin Monastery at Sorrento*, *Bay of Naples*, by T. M. Richardson, 27½ inches by 13½, 26 guineas. *A Coast Scene*, with fishing-boats and numerous figures; *A Sea Piece*, with fishing-boats and vessels; and *Crossing the Brook*,—three drawings by S. Austin, from the Bernal collection, 65 guineas. *A Windmill, Evening*, and *Powis Castle*, a vigorous work, by David Cox, 50 guineas. *A Gipsy Girl leaning on a Rock*, a charming specimen of P. F. Poole, A.R.A., 17 inches by 12, 34 guineas. *Sterne and the Grisette*, by W. P. Frith, R.A., 21½ inches by 17, 20 guineas. *A Wood Pigeon*, a *chef d'œuvre* of W. Hunt, 16 inches by 12, 20 guineas; and the *Farm-yard at Strathfieldsaye*, by the same artist—probably his largest work, and for truth and effect of light, will rarely be excelled—39 inches by 29, 75 guineas. *The Crypt of Kirkstall Abbey*, a very early drawing by J. M. W. Turner, R.A., 8 inches by 5½, 14½ guineas. *Mount St. Michel, Normandy*, gendarmes conducting prisoners to the fortress, by the same artist at a later period, 10 inches by 7, 80 guineas; and his renowned drawing of *Old London Bridge*, so well known by the engraving by Goodall, 17½ inches by 11½, 195 guineas.—This collection yielded upwards of 1,400*l*.

The valuable collection of English pictures and drawings formed by John Miller, Esq., of Liverpool, was dispersed last week by Messrs. Christie and Manson. The first day (Thursday) was devoted to the drawings. The following were the chief specimens:—*The Woodcutters*, and a *Hill-side Farm, Isle of Wight*, by John Linnell, 61 guineas. *Southampton*, by F. Danby, A.R.A., exhibited at Manchester, 20 guineas. *View from the Front of the Great Temple at Luxor, in Egypt*, with the companion, the *Gateway of the Temple*, and the *Temple itself*, on which drawing Mr. Tonge was engaged at the time of his death, 45 guineas. *The new Harbour, Alexandria*, from the back of the old Okella, by the same artist, 21½ guineas. *Hatfield Castle and Amphil Court, Herefordshire*, the seat of the Earl of Essex, two early drawings of J. M. W. Turner, R.A., 36 guineas; also seven vignette drawings by the same artist, all exhibited at Manchester, viz., *Rokeby, Hongonmont, Kelso, The Cathedral of Milan, The Amphitheatre at Verona, Bernerside Tower*, the frontispiece vignette to 'Sir Tristrem,' (Vol. I.); and the *Quai de Conti*, 261 guineas (put up separately), *An old Water-mill*, another early drawing of Turner, 23 guineas. *Edinburgh*, the beautiful engraved vignette by the same master, 51 guineas. *Rye and Deal*, two of his drawings to illustrate his 'Southern Coast,' 142 guineas. *The Bass Rock*, executed by Turner while on a visit to Sir Walter

Scott, at Abbotsford, exhibited at Manchester, 110 guineas. *Plymouth*, another of the celebrated drawings engraved in the 'Southern Coast,' exhibited also at Manchester, 110 guineas. *Children with Wild Flowers*, by F. W. Topham, exhibited at Manchester, 53 guineas. *The Valley of Amberley*, by J. B. Pyne, 39 guineas. *A Girl of Prociada*, by John Lewis, 20 guineas; and his celebrated *chef-d'œuvre*, *The Greeting in the Desert*, 160 guineas. The drawings realized 2,065*l*.—Friday and Saturday were devoted to the pictures, of which the following were the most important:—*Head of a Venetian Nobleman*, by W. Eity, R.A., 21 guineas; *The Water-Nymph*, by the same artist, 20 guineas; *A Female holding a Vase*, 25 guineas; *An Israelite indeed*, a grand study, 44 guineas; *Clio*, the celebrated work, 40 guineas; *Mary anointing the Feet of Our Saviour*, 55 guineas; and *Sabrina attended by her Nymphs*, an elegant composition, 148 guineas: all these were by Eity. *The Lesson*, a mother teaching her child, by J. Sterling (1854), 32 guineas. *An English Fireside in 1854-5*, by F. M. Brown, 41 guineas. *A Landscape View near Moreton, Cheshire*; *Summer Noon*, another view in Cheshire; *A Landscape with Cattle*; and *Wide-awake*, a group of two dogs, by W. Davis, of Liverpool, 95 guineas. *The Captive*, and *The Romp in the Hayfield*, by P. F. Poole, A.R.A., 51 guineas. Of John Linnell, seven examples, viz.: *The Oyster Stall*, moonlight, 22 guineas; *The Woodcutters*, a fine composition, on a reduced scale, 41 guineas; *Market-Boats unloading*, 51 guineas; *A River Scene, with Vessels*, 56 guineas; another, with *Buildings and Boats*, 81 guineas; *An old Oak, in a Landscape*, 60 guineas; and *The Drove of Sheep*, a most beautiful and perfect work, exhibited at Manchester, 260 guineas. *A Group of Wild Horses in the Steppes of Tartary*, and *A Windmill, twilight scene*, by A. Delessard, 45 guineas. *Tuning the Guitar*, by Fauvelet, a small upright picture, 23 guineas. *A Landscape View near Eastham, Cheshire*, by R. Tonge, of Liverpool, 41 guineas. *The Fast Train*, and *A Hayfield*, with figures, by D. Cox, 42 guineas. *Capture of the Inca of Peru*, by J. E. Millais, A.R.A., 50 guineas. *The Kingfisher's Haunt*, a landscape study in Wimbledon Park, by the same artist, 70 guineas. *Wedding Cards*, portrait of a lady, very highly finished, 112 guineas; and two other examples of Millais: *The Blind Girl*, the admired work exhibited at Royal Academy, 1856, and to which the Liverpool Academy awarded their prize of 50*l*. in 1857, 300 guineas; and *Autumn Leaves*, the beautiful work exhibited at the Royal Academy in 1856, and at the Art Treasures Palace, Manchester, a composition of four female figures, 550 guineas. *Dredge Boats*, an important work of W. Müller, 250 guineas; and *A Landscape View in Devonshire*, with figures and horses, by the same artist, 65 guineas. *An Italian Lake Scene*, with buildings and figures, by R. Wilson, 65 guineas. *Salmon Leap, at Stonebyers, on the Clyde*, and *A Welsh River Scene*, by J. W. Oakes, 57 guineas. *The Remains of Athasy Abbey, near Cashel*, by H. M. Anthony, 39 guineas; and *A Rocky Glen*, close of day, 45 guineas; also *Beech Trees and Fern*, a noble work, by the same artist, the scene taken from Longfellow:—

"Arrayed in its robes of russet, and scarlet, and yellow,
Bright with the sheen of the dew, glitters each tree of
the forest,"

—300 guineas. *St. Catherine*, a small upright picture, by D. G. Rosetti, 45 guineas. *Salisbury Cathedral*, a sketch of his celebrated work, by J. Constable, R.A., 47 guineas. *A River Scene in Holland*, with boats and figures, by J. Ewbank (1826), 26 guineas. *The Fireside Reverie of a Young Lady*, by H. Wallis (1855), 25 guineas. *A Landscape*, with cattle, by J. Burnett, 21 guineas. *Head of a Hookah-Badar*, by W. Geddes, A.R.A., 29 guineas. *A View in Wales*, with figures near a stream, by W. Collins, R.A., a sketch, 28 guineas. *Beltius Castle*, with sportsmen, by John Lewis, 30 guineas. *The Brook Side*, with figures,

by J. Smetham, 25 guineas. *Darnley signing the Bond with the Conspirators previous to the Murder of Rizzio*, by W. L. Windus, 100 guineas; and *Burd Helen*, the chef-d'œuvre of the artist, exhibited at Manchester; the scene is taken from an old Scottish ballad:—

"Lord John he rode—Burd Helen ran
A living summer day,
Until they came to Clyde water—
Was filled frae bank to brae.

"See'st thou yon water, Helen," said he,
'That flows from bank to brim?'
'I trust to God, Lord John,' she said,
'You ne'er will see me swim.'"

—250 guineas. *View of the Town of Angers*, department of Maine and Loire, with boats and figures on the river, 30 guineas. *The Girl and the Lamb*, a sketch for his celebrated picture, by Sir Joshua Reynolds, 30 guineas. *The Rabbit on the Wall*, a study for his celebrated work, by Sir D. Wilkie, R.A., 26 guineas. *View of Harley House*, on the Thames, painted in 1812, by J. M. W. Turner, R.A., for Mr. Wright, of Upton, exhibited at Manchester, 125 guineas. *View of the Tunnell Bridge*, by the same artist, exhibited at Manchester, 120 guineas. And three splendid examples of this great master, viz., *The Whale Ship* ("Hurrah for the whaler *Erebus*, another fish!"—*Beale's Voyage*), engraved in the 'Royal Gallery of British Art,' 350 guineas. *Saltash, Devon*, the celebrated work, engraved in the 'Royal Gallery of British Art,' and exhibited at Manchester, 410 guineas. *Van Tromp*, one of the noblest works of the artist, also exhibited at Manchester, 545 guineas. The last picture in the collection, *Kilgarrin Castle*, was stated in the catalogue to be by Turner, but a great many doubts having arisen as to its authenticity, although bought by Mr. Miller, and paid for as a genuine picture, it was put up anonymously, and went for 43 guineas. The pictures realized 6,636*l.*—total amount of the collection, 8,700*l.*

MUSIC AND THE DRAMA.

AFTER several nights of the *Huguenots* and the *Traviata*, Donizetti's *Lucrezia Borgia* had its first turn at the Royal Italian Opera on Thursday. Madame Grisi looked great as ever as *Lucrezia*, and in some of the well-known passages the old fire shone forth brilliantly, as in the "Oh! a te bado," and in the last scene; but it would be too much to expect the freshness and flexibility of voice which once made her the queen of the lyric stage. Ronconi's voice is also tending to deteriorate, being occasionally uncertain as well as rough; but he is still a great singer, and as an actor, unrivalled. The "Qualunque sia l'evento" was grandly given, and the part of the *Duke Alphonso* was both vocally and dramatically sustained in a way worthy of Ronconi's fame. Neri-Balardi was the *Gennaro*, somewhat constrained and inexperienced as an actor, but as a singer, accomplished and pleasing, and likely to take a higher place than he has yet attained. Madame Nautier Didée looks the page *Maffeo Orsini* to perfection, and sings with unflinching correctness, but the famous "Il segreto per esser felice," though encoored, was deficient in power and animation. We have heard Madame Didée herself give it better in the old house. Zelger, always careful and intelligent, had the part of *Gazella*. The choruses were admirably given, and the orchestral performance was throughout worthy of the magnificent band under Mr. Costa's direction. Of the scenery less has been made than the classic localities might have admitted, but the views, both in Venice and Ferrara, are beautiful and characteristic. As far as decoration and dress are concerned, the opera is splendidly put on the stage. A new danseuse, Mdlle. Zina, announced as from St. Petersburg, appeared in the ballet *La Résurrection*, along with Mdlles. Esper, Delchaux, and M. Desplaces. As far as we can judge from

one display, there will be less cause now to regret the absence of Fanny Cerito at the opening of the new house in Covent Garden. To-night we are to have *Il Barbiere*, with Bosio, Ronconi, Mario, and Zelger as *Bartolo*, the best substitute for the ever-regretted Lablache.

Mdlle. Titiens continues her triumphs at Her Majesty's Theatre, and curiosity is now expressed as to her success in the few great parts, such as *Lucrezia* and *Norma*, which yet demand an adequate representative in this house. On Saturday she sustained creditably the part of *The Countess in Nozze di Figaro*, the beautiful "Dove sono" and other gems of the opera being given with perfect vocalization and with charming expression. It is not a part, however, of great histrionic display. Mdlle. Piccolomini was lively and graceful as *Susannah*, but her singing, in this as in most of her other characters, is inferior to her acting. The "Deh vieni non tardar," requires greater power than the accomplished Piccolomini can compass. Mdlle. Ortolani as *Cherubino*, Madame Shioni as *Marcellina*, Beneventano as the *Count Almaviva*, Belart as *Basilio*, and Rossi as *Bartolo*, exerted themselves to the utmost; but the great performance of the evening was the *Figaro* of Belletti, whose skill and taste as an artist raise him to the highest estimation with all true lovers of classical music. The "Non piu andrai" was encored almost as a matter of course, but the whole performance was finished, and as nearly faultless as could be desired. In the choral and orchestral music there were some weak points, but every allowance has to be made in the first performance of a work so difficult and peculiar as Mozart's *Nozze di Figaro*. The greatest care and long practice are necessary for the adequate execution of a composition so elaborate and so varied. A new ballet by M. Massot, under the title of *La Reine des Songes*, was produced for the appearance of Mdlle. Marie Taglioni, whose return was warmly welcomed, and who danced in a style befitting the dreamland of which she is the queen for the time, ably supported by Mdlles. Rosa, Pasquali, Annetta, Mons. Durand, and the other members of the *corps de ballet*.

Verdi's *Rigoletto* was performed at Drury Lane on Wednesday for the introduction of Signor Naudin, a new tenor, who makes his appearance in England with a fair Italian reputation. His voice is of good quality and of considerable range; fresh and vigorous, and not trusting to falsetto or other artificial effects, with the advantage also of intelligent and dramatic expression. As the successive airs in the part of *Il Duca* were heard, the approbation of the audience was gradually elicited, until in the closing scenes, with the ever popular "La donna e mobile," the new singer received a spontaneous and hearty ovation. The success was genuine, and the applause unprompted, and the more gratifying from the number of professional vocalists who were present. In the part of *Gilda* there was also a new singer, Madame Fumagalli, a correct and pleasing vocalist, but with scarcely power enough for so large a house. In the duet "Veglia o donna," in the air "Caro nome che il mio cor," and other passages, she showed herself an accomplished lyric artiste. The performance of *Rigoletto* by Signor Matthioli was masterly throughout, and was much applauded. There are few lyric characters in which the dramatic bears so large a proportion to the vocal interest, but in both respects Signor Matthioli did justice to the part, which is as much as can be said by those who have witnessed Ronconi's wonderful representation of *Rigoletto*,—his greatest and most striking performance. Madame Borchardt was the *Madelina*, and Madame Bellosio the *Countess Ceprano*, and the other parts were fairly filled. The choruses were much better given than some others we have lately heard at Drury Lane. The experiment of good operatic performances at cheap prices is now being fairly made, and we wish it every success.

On Wednesday night the last performance in the

old Adelphi Theatre took place, in the shape of a benefit to Mr. Benjamin Webster. Our *French Lady's Maid*, with the manager and Madame Celeste; *Welcome Little Stranger*, with Mr. Wright; the second act of *Black-Eyed Susan*, with the veteran T. P. Cooke, and Mr. Buckstone as *Gnatbrain*; *That Blessed Baby*, with Mr. and Mrs. Keeley; and a scene from the musical drama of *Mephistopheles*, with Miss Woolgar as the hero, and Mrs. Keeley as *Fianetta*. Such was the ample and varied list of attractions for the occasion. Mr. Webster, in the course of the evening, delivered an address, in which he called to remembrance the dramatic names and events associated with the house now about to be closed. It occupies the site of the road-side farm of Nell Gwynne, where she used to stop on the way to Whitehall, through the village of Charing. In 1802 Mr. Scott, "True Blue Scott," a noted dyer of his day, erected first, a place of miscellaneous entertainments, and eventually the theatre known as the Sans Pareil. To him succeeded Messrs. Rodwell and Jones, of "Tom and Jerry" fame; and then Messrs. Terry and Yates. After Terry Yates was joined by the elder Mathews, whose "at homes," in the intervals of the regular season, brought a financial success before unknown to the establishment. The subsequent managerial revolutions and reigns, under Charles Mathews, the younger, Mr. Bond, Mr. Yates, and Mr. Webster; with the host of distinguished actors and actresses, who have sustained the fame of the house; and the many remarkable dramas which have here been produced, will fill long and interesting chapters in the history of the English stage. Mathews the elder, Terry, Yates, John Reeve, O. Smith, T. P. Cooke, Buckstone, Power, Keeley, Paul Bedford, Wright, F. Mathews, Charles Mathews, Charles Selby, Webster—here is a list of actors within twenty years, which few theatres could match; and an equally remarkable list of actresses can be recalled.—Mrs. Nisbett, Mrs. Honey, Mrs. Fitzwilliam, Mrs. Waylett, Mrs. Sterling, Mrs. Yates, Mrs. Keeley, Mrs. F. Mathews, Miss Gradden, Miss Emma Stanley, Miss Woolgar, and Madame Celeste. Adelphi dramas and Adelphi farces have become proverbial in the theatrical world; and even when of doubtful excellence as works of art, they have rarely failed to command popular success, from the times of *Tom and Jerry*, *Victorine*, *The Wreck Ashore*, and *The Pilot*, down to *Jack Sheppard*, *The Green Bushes*, *Janet Pride*, and *The Poor Strollers*. A new and more commodious house is now to be erected, which it is hoped will be ready before the beginning of October. The royal patronage lately extended to the Adelphi may be taken as a guarantee of the efforts of the manager to produce dramatic entertainments worthy of public support. There is no fear but that as large a house as Mr. Webster can build on his site will be constantly filled. We only hope that there will be more space for the legs and air for the lungs of each visitor than in the old Adelphi. At the close of the entertainment on Wednesday night a handsome testimonial, in the form of a gold chronometer, suitably inscribed, was presented to Mr. Webster by Mr. Paul Bedford, in the name of the members of the company.

The death is announced of Maria Rebecca Davison (formerly Miss Duncan, of the Theatres Royal Drury Lane, Covent Garden, and Haymarket), on the 30th ult., at her residence in Brompton. Mrs. Davison was one of the actresses who sustained the reputation of the English stage at a time when higher qualifications were expected than now satisfy the play-going public. In private life she was respected and beloved by all who had the privilege of her acquaintance. She survived her husband only a few weeks. Her father was an actor of some note. The artistic celebrity of the family is maintained by her son, Mr. J. W. Davison, the able musical critic. She was in her 79th year.

A new play by M. Emile Augier, the well-known French poet, produced recently at the Vaudeville Theatre at Paris, is at present the "town's talk" of that sprightly city. But it is of a character which is not easy to describe to English readers, for it develops a phase of society the like of which, we verily believe, has no existence in this country. It introduces us to married women, received in society as of good repute, who not only violate their marriage vows, but actually accept money for so doing, and with the money thus infamously obtained dress like duchesses, and maintain their husbands and children in luxury! It was not, we hear, without great hesitation that the theatrical censors allowed the play to be represented, and we cannot help thinking that they would have done well to have put a decided veto upon it, for the corruption with which it deals is too gross to be paraded on the stage. The piece is not devoid of literary and dramatic merit, but that merit is not equal to what M. Augier's reputation warranted the public in expecting, and it is entirely disregarded by the great bulk of each auditory, owing to the disgust the play creates.

Marie Seebach, the most popular actress at present on the German stage, has just given eight representations at Frankfort-on-the-Maine. Her principal characters were those of *Gretchen* in *Faust*, *Clächen* in *Egmont*, and *Juliet* in *Romeo and Juliet*. Although the prices were raised, the house was filled to overflowing, and hundreds were obliged to go away disappointed of seats.

Richard Wagner, the former *capellmeister* of Dresden, and the eminent composer of what is termed "the new school of music," is now occupied in writing a new opera, to be called *Tristan and Isolde*. To devote his entire time to this undertaking, he has for the present thrown on one side his great work, the *Nibelungen Tongedicht*.

LEARNED SOCIETIES.

ASIATIC.—May 15th.—*Thirty-fifth Anniversary Meeting*.—Professor H. H. Wilson in the chair. The annual report was read, in which it was stated that no very material alteration in the condition of the Society had taken place during the year. The Society, however, had lost some valued members, among whom Dr. John Forbes Royle was especially mentioned, and a biographical notice of him was given, from which we will extract the following particulars:—Dr. Royle was the only son of William Henry Royle, captain in the East-India Company's Service; he was born at Cawnpore, near the close of the last century. He studied medicine under Dr. A. T. Thomson, from whom he acquired that taste for botany in which he was afterwards so eminent. In 1818 he became an assistant-surgeon on the Bengal establishment, and in 1823 he was appointed to the medical station at Saharunpore, where he commenced those extensive collections which formed the basis of his great work on the botany of the Himalaya mountains. During this time, after laborious experiments and research, he succeeded in producing in India various drugs and medicaments capable of competing with those sent out from England. He also arrived at conclusions, then considered visionary, which have since resulted in the successful cultivation of tea in the Himalaya. He returned to England in 1831; soon afterwards he succeeded Dr. Paris as Professor of Materia-Medica and Therapeutics in King's College, and received the degree of M.D. from the university of Munich. In 1837 he published an essay on the 'Antiquity of Hindoo Medicine,' and in 1840, a work on the 'Productive Resources of India.' In 1844 he printed his 'Introductory Lecture on Medical Education,' in 1845, 'A Manual of Materia-Medica and Therapeutics,' and in 1847, a work on the 'Cultivation of Cotton in India. Dr. Royle was appointed to superintend the Indian department of the

Exhibition of 1851. In 1855 he published a work on the 'Fibrous Plants of India,' and in the same year he undertook the superintendence of the Oriental collection at Paris, for which services, and in testimony of the value of his works and papers, he had *la grande médaille d'honneur*, and the decoration of an officer of the Legion of Honour, conferred upon him. In 1857 he undertook the care and arrangement of the Indian collection of the Art Exhibition at Manchester. To Dr. Royle's exertions the public are indebted for the scientific arrangement of the treasures contained in the new museum at the India House, where, we understand, the Court of Directors are about to place his bust in marble, in recognition of his long and useful services. Dr. Royle was one of the originators of the Committee of Agriculture and Commerce, instituted by the Royal Asiatic Society in 1836, which, after a period of much utility, was closed by his appointment to an office at the East India House, where the means of carrying out the objects proposed by the Asiatic Society were far beyond any at the command of this association. There is little doubt that the establishment of this department at the India House was suggested by the proceedings of this committee.—The report of the Auditors on the financial position of the Society was then read, from which it appeared that a sum of 212l. 4s. 4d. remained in the bankers' hands at the end of 1857, and that a balance of at least an equal amount was anticipated at the end of the present year. The reports of the Council and Auditors were unanimously agreed to, and ordered to be printed; and votes of thanks were passed to the Council and officers for their services during the past year. In proposing a vote of thanks to Professor Wilson, the president, whose term of office had expired, Mr. J. C. Marshman remarked upon the eminent career of Professor Wilson as an Orientalist, and of the benefits conferred upon the Society by its connection with that gentleman: trusting that on the next occasion of a vacancy in the office the society might again have him for their president, Professor Wilson, in a short address, acknowledged the compliment paid to him, and observed, that at his stage of life he could hardly look forward to a period of three years for a resumption of the office he was now about to quit; but that, nevertheless, the Society might be assured that whatever services he could render it, at any time, would be most willingly given. A recommendation from the Council to admit the recently formed Literary and Scientific Society of Shanghai as a branch of the Royal Asiatic Society, was unanimously agreed to. The meeting then proceeded to ballot for officers and Council, and the following members were declared unanimously elected:—Lieut.-Col. W. H. Sykes, M.P., President; Professor Wilson, Director; Sir Henry C. Rawlinson, K.C.B., M.P., Vice-President; R. Clarke, Esq., Treasurer; E. Norris, Esq., Secretary; J. Shakespear, Esq., Librarian; A. Ashpitel, Esq., N. B. E. Baillie, Esq., J. W. Bosanquet, Esq., Lieut.-Gen. Briggs, W. J. Eastwick, Esq., Col. Everest, J. Fergusson, Esq., S. Gregson, Esq., M.P., the Right Hon. Holt Mackenzie, J. C. Marshman, Esq., Henry T. Prinsep, Esq., Sir Justin Sheil, K.C.B., Lord Viscount Strangford, Edward Thomas, Esq., and W. S. W. Vaux, Esq., Council.

R. S. OF LITERATURE.—May 17th.—The Bishop of St. David's, President, in the chair. The Bishop of St. David's read a paper "On some Traditions relating to the Submersion of Ancient Cities" in which he pointed out the remarkable resemblance between the different legends relating to this subject, though they may have sprung up often after long intervals of time, or may belong to regions very remote from one another. Thus the same legendary tale of the destruction of cities by the Divine vengeance, as the consequence of impious or overweening pride, is found in all

parts of the world, from Ireland to Abyssinia,—in the mouths of the peasantry at Albano, and among the black tribes with whom Dr. Livingstone has made his readers acquainted. The same fact is exhibited in the ancient legend attaching to the House of Tantalus, and to those of Bœotia and Lake Copais—a scene where the same physical circumstances are still in existence which gave force and illustration to the stories of remote antiquity.—Mr. Cyril Graham gave "An account of some Researches he has lately made in the district east of the Haurân, in Syria," in which region he has met with very extensive remains of primitive cities, the houses and walls of which, in many instances, remain as fresh and uninjured as if the towns had been recently abandoned. Mr. Graham met with a great number of inscriptions in Greek and other languages, some of which appear to be written in a character not as yet deciphered.

LINNEAN.—May 6th.—The President in the chair. Eardly G. C. Eardly, Esq., was elected a Fellow; and Professor A. Kölliker and Professor C. Th. von Siebold, of Berlin, were elected Foreign Members. Dr. S. J. A. Salter exhibited a living specimen of a species of rat, probably new to science, but which has been frequently observed of late on board vessels in British ports; and made some observations on the characters by which it is distinguished from the original British rat (*Mus Rattus*), the principal of these being the extraordinary length of the tail, the large size of the ears, and the greater fleshiness of the thighs. Mr. Hanbury exhibited specimens of the dried fruits, prepared in two different modes, of a species of jujube (*Zizyphus*), from China, and made some observations on their use and preparation. In one of the samples exhibited the fruits appeared to have been simply dried; but in the other, which was stated to be a regular article of commerce in China, the pulp had evidently been deeply scored or gashed, while in a fresh state, in a number of longitudinal and parallel incisions, giving to the surface of the drupe a finely-striated appearance, the object of this process being probably to allow the pulp to become thoroughly saturated with some kind of syrup, in which the fruit had been immersed prior to its being dried. From the flattened form of this sample, it would seem that the drupes had been subjected to considerable pressure during the process of drying. The following papers were read:—1. "Contributions ad Acaciarn Australie cognitionem," by Dr. F. Müller, late botanist to the North Australian exploring expedition. (Communicated, with notes on the new species, by G. Benthams, Esq., by whom Dr. Müller's definitions had been revised, and the nomenclature corrected, after a careful comparison of Dr. Müller's specimens with authentic ones of previously-described species.) In a prefatory note, Mr. Benthams observes that Dr. Müller's contributions are not only valuable for the number of new and well-marked species which he has added to this extensive and polymorphous genus, but still more so for the additional characteristic notes, which enable us more or less to complete our knowledge of many species previously published from specimens so incomplete that they could scarcely be recognized. In the few cases where species characterized as new by Dr. Müller could be clearly identified with others previously described, the published names have been given, and Dr. Müller's MS. ones added for the purpose of reference. A letter from Dr. Müller to Sir W. J. Hooker, which accompanied the paper, contains the following general observations:—"It will be seen that sixty-four well-marked species occur in the collections of the North Australian expedition, of which, after a patient scrutiny, I am obliged to admit thirty-three as new. By a further addition of some unpublished extra-tropical kinds contained in my former collections, the number of Australian Acacias becomes advanced to beyond three hundred, notwithstanding some reduction of former species. Most singular

is the vast preponderance of the *Julifera* in North Australia, these being nearly equal in number to those from all other sections collectively. Only four desert species traverse Australia from south to north, and eight only have hitherto been traced from West Australia into the south-eastern portion of this continent. If, on the contrary, I rightly unite *A. cuspidata* with *A. diffusa*, none of the Tasmanian species shows itself restricted to that island, except *A. axillaris*.—2. "On a new species of *Bellevalia*, *B. muscaroides*, from Mount Ida," by Maxwell T. Masters, Esq. This plant was collected on Mount Ida by some of the medical officers attached to the Civil Hospital at Renkioi, during the Crimean war; and the author was indebted to Drs. Armitage and Playne for the opportunity of describing it. The habit of the plant was that of the species of *Botryanthus* or *Muscari*. The perianth was described as purple and campanulate in the perfect flowers, azure blue in the upper ones. [The paper was accompanied by a pencil-sketch of the flower].—3. "Musci Indie Orientalis," by William Mitten, Esq.

BRITISH POMOLOGICAL.—May 6th.—Mr. Hogg in the chair. This was the day appointed for competing for the prize of 1*l*., offered by Mr. Spencer, of Bowood, for the best seedling kitchen apple, if the variety exhibited should be considered by the meeting worthy of such distinction. Dr. Davies, of Pershore, sent a fine large apple, which he stated was a seedling, and named by him Taliesin. It is above the medium size, and almost entirely covered with dark red, except in patches where it had been shaded, and there it is greenish yellow. It bears a very close resemblance to the Norfolk Beaufin; its flesh is yellowish, firm, crisp, and very juicy, with that fine, brisk, and grateful acidity that characterizes the last-named apple. It was at first thought to be identical with that variety, but on comparison with it the flavour was thought to be more acid. As regards the origin of this apple, Dr. Davies said:—"I believe the parent to be the Beaufin, although not a common apple here (Pershore). The kernel was planted nearly forty years since. The tree is a strong grower; branches horizontal; a good bearer; late bloomer. Our apples here are fully out, excepting some sorts. There are only three or four blossoms expanded on the tree at the present time; the tree is as thick as my arm, and not one speck or canker on it." The Rev. George Jeans, Alford Vicarage, Lincolnshire, sent a seedling apple, raised from the Hollow-crowned Pippin. It was about the middle size, of a round shape and green colour, with some markings of russet. The flesh is firm, crisp, and very juicy, with a fine, sprightly, sorrel-like acid. This and the preceding were considered the best two varieties exhibited; both were equal in merit, but Taliesin being considerably larger in size than this, it was considered the best adapted for cultivation. It remains, however, to be decided how the prize will be awarded. Mr. J. Miller, Litchford Hall, Blackley, near Manchester, sent four seedlings, the flavour of all of which was destroyed from being packed in sawdust. The Rev. J. Bramfall, of St. John's Vicarage, King's Lynn, sent a dish of a very excellent dessert apple, called Clissold's Seedling, or Longmore Nonpareil. It was raised some twenty-five years ago by Mr. Clissold, a nurseryman at Strood. Though so late in the season, those exhibited were in excellent condition, and their flavour remarkably fine. The tree is said to be hardy, and a good bearer. This is a variety which ought to be better known, and one which is worthy of an extensive cultivation as a late dessert fruit. Its flavour quite reminds one of a very fine Sturmer Pippin. Being a dessert variety, it could not compete for the premium offered for the seedling kitchen apple. An apple was sent by Mr. W. Shann, gardener to Lady Russell, Swallowfield Park, Berks, which had been gathered in October, 1856—a year and seven months ago; it proved to be the French crab, or Winter Greening, as it is

sometimes called. Mr. Rivers, of Sawbridge-worth, had specimens of some late pears. Leon Leclerc de Laval, grown against a west wall, was half-melting, juicy, and with an agreeable aroma; Beurré Bretonneau was not so good; neither of them was desirable.

OXFORD ARCHITECTURAL.—April 28th.—The Rev. R. H. Codrington, M.A., in the chair. The following Members were elected:—R. P. Lightfoot, Esq., Balliol College; John Gibbs, Esq., architect, Oxford; G. E. C. Stiles, Esq., St. Edmund Hall. The Secretary explained to the members present the nature of the proceedings which were contemplated in connection with a general meeting of Architectural Societies in June next; he stated that the details were not yet settled, but that the days on which this meeting would be held, would be Wednesday, June 9th, and three successive days. The Society anticipated the presence of several influential members of the architectural world, and had already received acceptations of their invitations from several societies. A paper was then read by Mr. Gibbs:—"Street architecture includes the architecture of all buildings that come within the range of its title—such as ecclesiastical, collegiate, civic, mercantile, domestic, &c. The development of high art in the mercantile and domestic buildings of Oxford is very insignificant. Oxford has the Gothic in glorious perfection; and otherwise, bits from Greece and Italy; and medleys without character, style, or beauty. Oxford has passed a fiery ordeal, but there is cause for gratitude that, with all the incongruities in much of its architecture, it stands, beautiful in conception, and historically grand. I regret that any but ecclesiastical and collegiate buildings were ever erected within its circle. The great buildings of the University should not be obscured. Students in colleges would be wiser and better without the city buildings. England was not a nation of shopkeepers in the Middle Ages. The architects of that time directed their attention to ecclesiastical architecture mostly. The aspect of England has changed—her people are great in commercial altitude, and celebrated in art and science. Look at her cities of mechanical action! Behold her world of idealities! England is for gold; and this is her philosophy. What will be the zenith of her glory? There are several types of architecture. England is far from having a national style of architecture. Men have always differed in taste and opinion, as human beings differ in size, shape, expression, &c., &c. Most of the great buildings in the capital and other cities of Europe and America, are after the classic orders of architecture. A reaction is taking place; the demands of the age require it. The Victoria Tower has admirers; so has the dome of St. Paul's. Eminent men have said that the Radcliffe Library is the only true noble building in Oxford. Credit is due to members of the University for the spirit and zeal they are showing to make Oxford gorgeous in architecture. The Oxford Architectural Society has wonderfully advanced Christian art. The villas about Oxford are mostly meagre in design. The new crescent does not harmonize with the locality. This is an age of progression in many important respects. If the architect is prepared to advance with it, we shall have great changes in the style and character of all kinds of buildings. Nature and art should be in harmony. Zeal in religion, politics, and commerce, give life to progression. A wider spread of knowledge ought to bring more unity of mind and feeling. Architecture is a fine art; but a nation could be rich and great without its magnificent aid. The power of form is great upon the eye and mind. Sculptors and painters point to their Madonnas, but who would declare that all their works, however glorious, rival in art and skill the imposing grandeur which architects have given to the pillared and vaulted temples? Let the gigantic mind of the true architect roll on in its majesty of conception; and let sculptors

and painters give their choicest gems of beauty to the brow of his lofty genius. The constituent elements of art are form and colour. Art may be either pleasing and instructive, or offensive and debasing. What music is to the ear, art is to the eye. Scientific construction is of great importance in building. Unless the mixing of coloured courses of stone is judiciously and harmoniously arranged in a building, beauty may be sacrificed for novelty. Beauty and economy may be combined. Bricks are very useful, but should not be used out of place. When effect by contrast in colour is required in stonework, it is unquestionably wrong to use cut bricks; stone of almost any colour can be obtained. Iron will be extensively used for building purposes. Shall we have Greek, Roman, or Gothic architecture? Before Christian art can prevail, there must be a change of soul as well as taste. The architecture of our streets should be adorned with sculpture, devices, mottoes, texts, and symbols. A frequent use of encaustic tiles in string courses, panels, and cornices, would give beauty to all kinds of buildings. I shall show that the semicircular arch is necessary in working out new principles in my next paper, which I shall illustrate by means of large drawings."

GEOLOGICAL.—May 12th.—Prof. Phillips, President, in the chair. Walter Janney, Esq., Birmingham, and Edmund Cavell, Esq., Saxmundham, Suffolk, were elected Fellows. The following communications were read:—1. "On some of the Glacial Phenomena of Canada and of the North-eastern Provinces of the United States during the Drift-period." By Prof. A. C. Ramsay, F.R.S., F.G.S. The author first described the evidently glacialized condition of the great Laurentine chain of mountains, on the north side of the St. Lawrence, which for an extent of 1,500 miles exhibit, often in spite of the forest, unequivocal signs of glacial abrasion, being mammillated (or *montonné*), as if by the action of ice. On the south side of the river, the country is low, and covered with boulders and other drifts, derived from the Laurentine chain and other tracts, in accordance with the observations of Bigsby, Hitchcock, and others. The plains and the Thousand Islands exhibit a general glacialization. These conditions are traceable down the valley of the Hudson to New York. During the period when the boulders and the associated clays and gravels were being deposited, the Catskill mountains appear to have been under water, and at about the same period to have been subjected also to very extensive glacial action. The strata left by ice-borne rocks on the eastern flank of the Catskills have a north and south direction, and are found to nearly the height of 3,000 feet above the sea, excepting in the east and west gorges near the top, where the strata run in a cross direction—E. and W. The sea of the drift-period in the valley of the Hudson was then from 3,000 to 4,000 feet deep. The deep valleys on the western side of the mountains were observed by Prof. Ramsay to be often charged with drift, which had not been ploughed out by glaciers of a date subsequent to the upheaval of the Catskills, as is the case with some of the valleys, once occupied by drift and afterwards by glaciers, in Wales, the Highlands, the Vosges, and in the Alps. Prof. Ramsay then referred more particularly to the drift-deposits forming terraces in the neighbourhood of Montreal, which have lately been described in detail by Dr. Dawson; and pointed out his reasons for regarding the Leda-clay of Dawson to be of contemporaneous formation with the Nuclea-clay of the eastern side of Lake Champlain, and with the clay-beds of Albany and elsewhere on the Hudson. The clay of the Hudson Valley lies on boulder-beds, and rarely contains boulders. Along Lake Champlain similar clays overlie old drift, at about 150 feet above the sea-level, and contain fossils similar to those of the Montreal clays, at 140 feet above the sea,

and of other contemporaneous beds on the Ottawa. Prof. Ramsay assumed Dr. Dawson's conclusion as to the age of the Leda-beds, which were deposited, in a thickness of from 100 to 300 feet, over the boulder-clay, whilst the sea covered the Ontario basin, and came up against the great escarpment of Niagara limestone, which, now stretching across this region, formed the southern coast of the glacial sea. The author then inferred that, the Erie plateau having been elevated, the Falls of Niagara commenced, by the drainage of the upper lake-area, a little before the close of the drift-period, falling first into the sea over the edge of the escarpment above Queenston and Lewiston. If the 35,000 years suggested by Sir C. Lyell as the minimum for the time occupied in the erosion of the gorge of Niagara be approximately correct, though probably below the reality, we have an idea of the amount of time that has elapsed since the close of the drift-period. And, if it be ever found possible to accurately determine the ancient rate of recession, we shall have data for a first approach to an actual measurement of a portion of geological time. This subject is intimately connected with the synchronism of the mastodon-bearing freshwater strata of Niagara and those of the bluffs of the Mississippi.—2. "On Lamination and Cleavage occasioned by the mutual position of the particles of Rocks while in irregular motion." By G. Poulett Scrope, Esq., M.P., F.R.S., F.G.S. The author referred to a former paper read by him before the Society in April, 1856, in which this subject was touched upon, and proposed to carry on the inquiry as to the probable effect, upon the internal structure of rocks, of the mutual friction of their component parts, when forced into motion under extreme and irregular pressures. He commenced by examining the laws that determine the internal motions of substances possessing a more or less imperfect liquidity, whether homogeneous, or consisting of solid particles suspended in, or mixed with, or lubricated by, any liquid, under unequal pressures; and showed that unequal rates of motion must result in the different parts of the substance, and that in the latter case, there will be more or less separation of the solid and coarser from the finer and liquid particles into different zones or layers; those composed of the former moving less readily than those composed of the latter; and also that the former will, by the friction attending this process, be turned round so as to bring their major axes into the line of direction of the movements; and, if susceptible of tension or disintegration, will be elongated or drawn out in the same direction. In illustration of this law, specimens of marbled paper were produced, being impressions from superficial films of coloured matter floating upon water in circular or irregular forms, after they had been subjected to motion in one or more directions by lateral pressure, the appearances produced bearing a very exact resemblance to those presented by the lamination and occasionally sinuous or contorted structure of the ribboned lavas of Ponza, Ischia, the Ascension Isles, &c., as well as that of the gneiss and mica-schist. The author proceeded to state that the expansion of a subterranean mass of granite by increase of temperature, to which all geologists agree in ascribing the elevation of overlying rocks, must be accompanied by great internal movements, and consequent mutual friction among the component parts, and even among the individual crystals; that, if a lubricating ingredient, such as water holding siliceous solution, or gelatinous siliceous, be intimately mixed up with the more solid crystals (as there is great reason to believe to have been the case in granite), the friction will be lessened, especially in the central or inferior parts of the mass, where the expanding movement, or intumescence, may be supposed nearly uniform in all directions. But in the lateral and higher portions directly exposed to the resistance and pressure of the overlying rocks, shouldered off on either side by the expanding granitic axis, the movement will probably have been so predominant

and extreme in a direction at right angles, or nearly so, to the pressure, as to give rise to a lamellar arrangement of the solid crystals, in the manner before indicated. In this manner he supposes the foliation or lamination of gneiss and mica-schist to have been produced through the "squeeze and jam" of the lateral and superficial portions of a granitic mass expanding by increase of temperature, and the giving way of the overlying rocks, those portions being forced to move in the direction of the lamination while subject to intense pressure at right angles, or nearly so, to that direction. The author argues that it is not inconsistent with this view to suppose that a certain amount of recrystallization may have accompanied or followed this lamellar arrangement, in which case also the major axes of the crystals would be likely to take a direction perpendicular to the pressure, since the mobility necessary to the crystalline action will have been freer in that than in any other direction. He likewise points out that the influence of internal friction accompanying motion under extreme and irregular pressures, must have been equally operative in the case of aqueous or of igneous rocks, under similar circumstances of imperfect liquidity, and irrespective of changes of temperature. And he suggests that to this cause may be attributable the internal structure of some veined marbles, calcareous breccias, serpentines, &c., as well as the cleavage of the slaty rocks; as, indeed, the experiments of Mr. Sorby and of Professor Tyndall have already indicated. He concludes by suggesting to all geologists engaged in the examination of rocks the above mechanical considerations, as likely to lead to more definite views than at present prevail as to the origin of the metamorphic schists, and the internal structure of many of the older and more disturbed rocks of all characters.

GEOGRAPHICAL.—May 26th.—*Anniversary Meeting.*—Sir R. I. Murchison, President, in the chair.—The Council Report, showing the very favourable state of the Society's affairs, was read, from which it appears that since the last anniversary, 166 Ordinary, three Honorary, and two Corresponding Members have been elected; and during the same period eighteen Ordinary, two Honorary, and one Corresponding Members are included in the list of the deceased. The state of the finances indicate a material improvement in every branch of revenue susceptible of increase, and it appears that in addition to its property and very valuable collections in Whitehall Place, the Society's permanent fund now amounts to 3,500*l.* *Publications.*—Volume XXVII. of the 'Journal,' containing many valuable and important papers, and fourteen beautiful maps, with other illustrations; and Nos. 9, 10, and 11 of the 'Proceedings' for last session, and Nos. 1 and 2, of the second volume, have been published under the editorship of Dr. Shaw. These publications are circulated free to the Fellows of the Society. Copies are also obtainable by the public at a very moderate cost. *Map Rooms.*—The accessions to this department during the period under review, consist of 1,337 maps and charts. *Library.*—The catalogue has been carried up to date; a systematic plan has been adopted, combining the advantages of rapid and easy reference with a geographical arrangement; about two hundred volumes, much in demand, have been purchased; several hundred volumes have been bound; and, with a view to durability, some thousands of maps contained in the books have been mounted. The accessions to the library, by donation and purchase, consist of nearly nine hundred volumes and pamphlets. *Expeditions.*—Two important expeditions have set forth from this country since the last anniversary; one, under our Corresponding Member and medallist, Dr. Livingstone, assisted by several distinguished officers, to ascend the Zambesi, and renew his explorations in Africa; the other, under Captain Hawkins, R.E., also a member of this Society, to survey, in conjunction

with the United States Commissioners, the boundaries of Her Majesty's dominions in North America, and those of the United States. In compliance with the desire of the Foreign Office, suggestions have been prepared by the Council for the use of these expeditions, and various instruments have also been placed at the service of Dr. Livingstone. Communications from other expeditions have been received and duly reported at the evening meetings:—from that under Captains Burton and Speke in East Africa, which by the last accounts had penetrated the interior to within 170 miles of Ugogo; from that under Captain Palliser, in British North America, which had reached 100 deg. W. on the Saskatchewan; from those in Australia, under Captain Freeling and others; from Borneo, under Lieutenant de Crespigny; and from the Indian Archipelago, under Mr. A. R. Wallace. Other expeditions and proposed explorations have engaged and still occupy the attention of the Council. *Education.*—The services of Dr. Shaw have again been called into requisition by the Committee of the Privy Council on Education, to assist in the examination of candidates for geographical lectureships; and the Council have felt great pleasure in again placing apartments in the Society's house at the disposal of the committee for the purpose of this examination. After the reading of the report, the President explained the ground of the award of the royal premium, and handed the Patrons' or Victoria gold medal to his Excellency the Hon. G. M. Dallas, on behalf of Professor Alexander Dallas Bache, Superintendent of the United States Coast Survey, for his extensive and most accurate surveys of America, and for the additions made by him to our knowledge of geography and hydrography. His Excellency, in taking charge of the medal for Professor Bache, made a suitable reply. The Patrons' gold medal was next presented to Capt. R. Collinson, R.N., C.B., for his successful discoveries in the Arctic regions, and for having, in H.M.'s ship *Enterprise*, penetrated farther to the eastward, through Behring Strait, than had been reached by any other vessel. Captain Collinson having returned an appropriate address, the President read his anniversary discourse on "On the Progress of Geography during the Past Twelve Months;" and the ballot for the Council and officers for the ensuing year having taken place, the proceedings terminated.

MEETINGS FOR THE ENSUING WEEK.

- Monday.**—Entomological, 8 p.m.
Institute of Actuaries, 7 p.m.—(Anniversary.)
Royal Institution, 2 p.m.—(General Monthly Meeting.)
- Tuesday.**—Zoological, 9 p.m.
Medical and Chirurgical, 8½ p.m.
Royal Institution, 3 p.m.—(J. P. Lacaita, Esq., On the History of Italy during the Middle Ages.)
Syro-Egyptian Society, 7½ p.m.—(J. Bonomi, Esq., Description of the Sarcophagus of Oseiris in the Museum of Hartwell.)
- Wednesday.**—Literary Fund, 3 p.m.
R. S. Literature, 4½ p.m.
Archaeological Association, 8½ p.m.—(1. Mr. Pettigrew, On the Vision of Henry I. 2. Mr. Syer Cumming, On Forged Matrices of Medieval Seals. 3. Mr. Vere Irving, On the Venta Icenorum; with Discussion thereon.)
Geological Society.—(1. Professor Harkness, On the Jointings and Dolomites near Cork. 2. W. Hawkes, Esq., On the Results of some Experiments on the Melting and Cooling of Rowley Rag. 3. W. W. Smyth, Esq., Secretary, On the Iron Ores of Exmoor. 4. W. Vivian, Esq., On some Native Copper from Llandudno Mine.)
United Service Institution, 3 p.m.—(W. Stirling Lacon, Esq., On Lowering Boats at Sea, with an Explanation of "Clifford's System.")
- Thursday.**—Antiquaries, 8 p.m.
Royal Society Club, 6 p.m.
Royal Society.—(Sir C. Lyell, On the Form and Texture of Lavas which have consolidated on Steep Slopes, with Remarks on the Origin of the Cones of Etna and Vesuvius.)
- Friday.**—Astronomical, 8 p.m.
Royal Institution, 8½ p.m.—(Mr. Paraday, On Mr. Wheatstone's Electric Telegraph.)
- Saturday.**—Royal Institution, 3 p.m.—(Dr. Lankester, On the Vegetable Kingdom in its Relations to the Life of Man.)

SYNOPSIS OF BRITISH SEAWEEDS.

Compiled from Professor Harvey's 'Phycologia Britannica.' Folio, 220 pages, price 5s.

"To accompany the 'Atlas,' an Abstract of the Text of the 'Phycologia' has been published in a separate volume, under the title of the 'Synopsis of British Seaweeds.' To purchasers of the 'Atlas' the 'Synopsis' will of course be indispensable; but we would also recommend it even to those who possess the 'Phycologia.' Its small size renders it a convenient pocket-volume, and Dr. Harvey has given in the Appendix a new arrangement of the British Rhodospores in accordance with the views of Professor Agardh, together with the titles of those Rhodospores whose names have been altered."

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40	£ 1. 1. 3	£ 1. 7. 0	£ 2. 5. 0	£ 2. 0. 7
50	£ 1. 1. 0	£ 1. 9. 0	£ 3. 0. 7	£ 2. 14. 10
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SCOTTISH EQUITABLE LIFE ASSURANCE SOCIETY.

Instituted 1831.

Incorporated by Royal Charters and Special Act of Parliament.

THE TWENTY-SEVENTH ANNUAL GENERAL MEETING OF THIS SOCIETY WAS HELD AT EDINBURGH, ON 4TH MAY, 1858, THOMAS SCOTT ANDERSON, Esq., W.S., in the Chair.

From the Report which was read, it appeared that during the year ending 1st March last, 470 Policies were issued. The sums thereby assured amounted to £213,970, and the Annual Premiums thereon to £7,038.

The following was the position of the Society at 1st March, 1858:—
Amount of Existing Assurances..... £1,967,144
Annual Revenue..... 182,717
Accumulated Fund..... 1,099,400

Copies of the Report may now be had at the Head Office, or from any of the Society's Agents.

ROBT. CHRISTIE, Manager.
WM. FINLAY, Secretary.
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EXAMPLES OF BONUS ADDITIONS TO POLICIES.

Date of Policy.	Sums in Policies.	Bonus Additions to 1855.	Sums in Policies, with Bonus Additions.
November 15, 1825	£ 1000	£ 1100	£ 2100
" " 1835	£ 1000	£ 500	£ 1500
" " 1840	£ 1000	£ 64	£ 1064

The Directors invite particular attention to the liberal terms and conditions of Assurance introduced by this Company into the practice of Life Assurance.

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The privileges of this class are, permission to travel and reside in any part of the world, free of extra premium; and the cancellation of all conditions under the Company's Policies, which thus become unchallengeable, on any ground whatever, except non-payment of the ordinary premium.

Assurances of five years' standing are admissible to this class.

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Under these regulations, policies of five years' standing, with certain exceptions mentioned in the Company's prospectus, cannot be forfeited unless the ordinary renewal premium remains unpaid for thirteen months. Thirty days is the regular period allowed for payment, but should the thirty days have been exceeded, the arrears can be paid at any time within thirteen months from the date when the premium fell due, on payment of a fine, without a medical certificate. Should death have taken place within the thirty days, or thirteen months, before renewal of the risk, the Company hold themselves liable, the arrears and fines, if any, being deducted at settlement. After the expiry of the thirteen months the policy is forfeited, but the surrender value is held at the disposal of the parties interested for five years from the regular date of renewal. The privileges of renewal under policies of shorter duration than five years are very liberal.

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Empowered by Special Act of Parliament, 4 Vict. cap. 9.

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EXTRACTS FROM TABLES.

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30	£ 1. 1. 9	£ 3. 6	30	0	30	£ 2. 7. 3	£ 1. 4. 3	£ 0. 12. 3	30
40	£ 1. 9. 3	£ 2. 15. 4	3	3	40	£ 3. 7. 6	£ 1. 4. 4	£ 0. 12. 4	40
50	£ 2. 2. 0	£ 1. 1. 0	3	3	50	£ 3. 7. 6	£ 1. 4. 4	£ 0. 12. 4	50
60	£ 3. 6. 8	£ 6. 13. 4	3	3	60	£ 3. 7. 6	£ 1. 4. 4	£ 0. 12. 4	60

"DAYS OF GRACE."

By the regulations of each of these Societies, thirty days' grace are allowed for payment of renewal premiums, and in order to prevent the possibility of any doubt in regard to this important matter, the endorsement is now being made upon every policy to the effect, that if death occur at any time during such days of grace, the amount assured will be paid, less the premium due.

ANDREW FRANCIS, Secretary.

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20	£ 1. 13. 10	£ 1. 19. 3	50	£ 4. 0. 9	£ 4. 10. 7
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